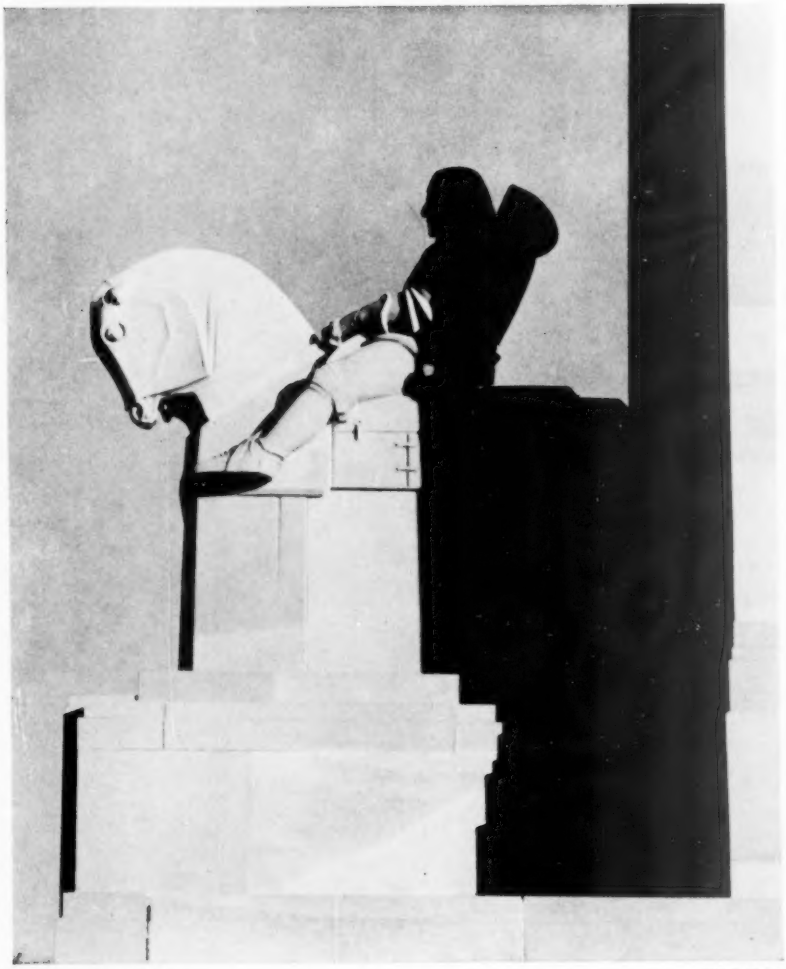
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THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY

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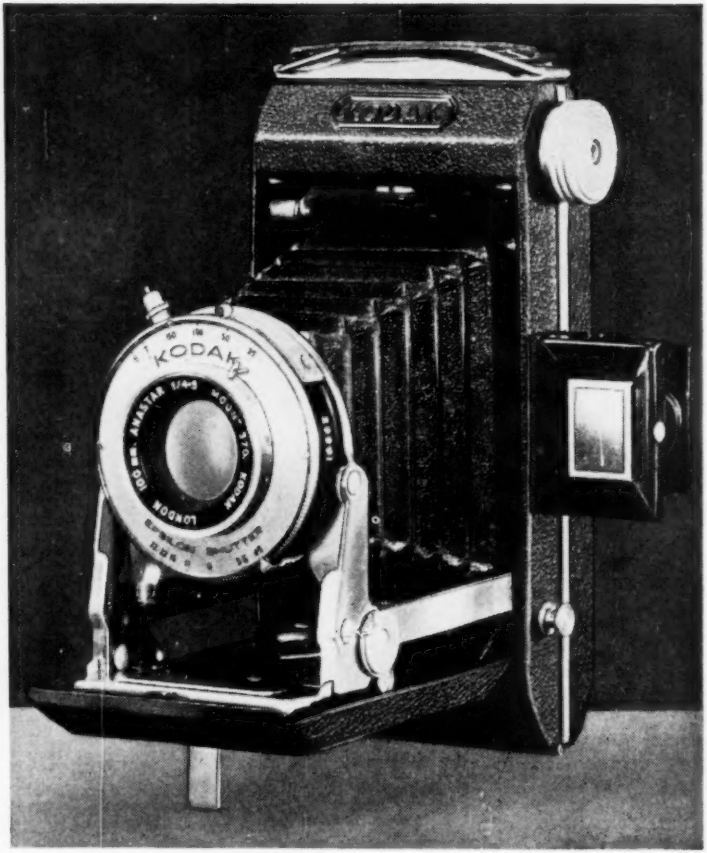
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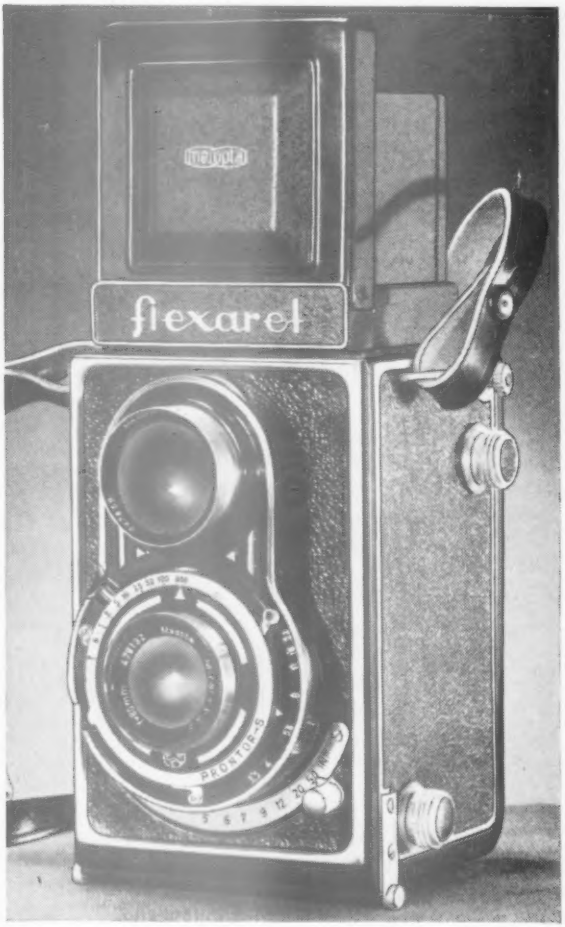
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The Photographic Societies

PHOTOGRAPHIC SOCIETY OF N.S.W.

The outing to the University Grounds on Aug. 3 was fairly well attended despite the bad weather. As there is much of interest in this area, both for black-and-white and for colour workers, another visit will be made in the near future.

The Tilney Collection of prints, in the keeping of the Sydney Camera Circle, was kindly loaned for exhibition on the night of Aug. 12. The showing of these and other works of a similar nature is a definite move towards broadening the outlook of members, and we hope there will be many more of them.

The judge for the Open Competition on Aug. 19 was Mr. A. W. W. Gale, A.R.P.S. The cine night on Aug. 26, which was arranged by Dr. Chaffer, proved a very popular feature, and very many thanks are due to him for his efforts in providing the members with such an educational relaxation.

New members and former members rejoining the Society are always welcome. This month, back into the fold came veteran ex-member Mr. N. L. Meredith.

On Sept. 9, Mr. J. C. Young gave us the benefit of his wide experience during a talk on *Flashlight*. Among the many phases that he demonstrated and explained was the advantage of using 'synchro-sunlight', particularly for colour photography.

Will all members please note that the meeting place will in future be the Methodist Church Hall on the corner of William and Forbes Street, East Sydney. Meetings will still be held every Tuesday at 8 p.m. For any further information please write to the Secretary, Box 829, G.P.O., Sydney. D.M.

CAMERA CLUB OF SYDNEY

(Incorporating The Miniature Camera Group)

On Aug. 12 the club held a *Wharves and Shipping* competition for a trophy, which has been donated in past years by Mr. D. Pittman. As Mr. Pittman was unable to attend, the competition was judged by the club's panel of judges and the awards made were:

A Grade: 1, L. Friend and M. Wright (equal); 3, B. Gibbons; HC, S. H. Lofts.

B Grade: 1, K. Dietrich; 2, C. Heckford; 3, K. Dietrich.

The prints were then criticised by the members as well as the judges. In the past this method of criticism has proved very satisfactory as it gives the members an opportunity to point out their own individual likes and dislikes.

On the same evening's programme a lecture on *Composition* was given by club member D. Brown. Mr. Brown brought with him sketches showing the principal forms of composition and afterwards showed how he had used them successfully in many of his own pictures.

On Aug. 26 the club was given another very interesting lecture by Mr. Henri Mallard. This time his subject was *Pictorialism*. Mr. Mallard impressed upon the members the importance of having *harmony* as well as *good tonal values* in an exhibition print, and concluded by showing the members a portfolio of pictures made by salon workers in Australia and overseas. L.F.

MANLY CAMERA CLUB

Once again members were pleased to welcome Mr. A. W. Gale, A.R.P.S. on the evening of Aug. 7, his topic being *Composition and Print Control*. In his talk Mr. Gale first stressed the fundamentals of composition as observed by artists, and then in turn discussed its main points, these being (1) *Centre of Interest*; (2) *The Dominant Highlight*; (3) *The Most Dramatic Effect*; (4) *The Importance of Stability and Support*. Then followed a demonstration of print control showing the effects, before and after, of treatment on some of the prints the lecturer had brought with him, and Mr. Gale also explained the uses of oil reinforcement and various dyes. Members greatly appreciated his lecture.

On this evening we were also able to welcome a visitor—Mr. Webster of the Sunraysia Camera Club.

A trial innovation was introduced in our competition on Aug. 21 as it had been decided to limit the dimensions of our *Set Subjects*, prints to be a maximum of half-plate size on 8″ by 10″ mounts. This change attracted twenty-five entries for our *Tree Study* Competition. Mr. J. S. Mortley of Messrs. Kodak (A/asia) Pty. Ltd., being our guest for the evening kindly consented to judge and criticise the prints. His awards were:

"A" Grade: 1 and 2, Mrs. M. Wheatstone; 3, Miss O'Neill and F. B. Solomon (equal).

"B" Grade: 1, K. Musgrave; 2, Mrs. Harrison and E. B. Cohen (equal); 3, Mrs. Harrison.

In his criticism Mr. Mortley pointed out that the subject was essentially the picture of a tree and all extraneous matter must be avoided, otherwise the picture tended to become a landscape.

Club member, G. Hollingworth, gave a demonstration on *Rubber Solution Mounting*, using white Bostik diluted with carbon tetrachloride as the solvent. (Petrol would do as well he said). The advantage over water pastes was that it would not soak through the prints, which could be removed from their mounts again by soaking in the solvent if so desired. F.B.S.

CAMPSIE CAMERA CLUB

The monthly meeting of the Club took place in the Dispensary Hall, Campsie on Sept. 5 and a very good attendance of both members and visitors was recorded. Mr. C. Hannaford, who was one of the founders of the club and has held the office of Secretary-Treasurer since that time, is now moving from Sydney and therefore finds it necessary to tender his resignation. Mr. Hannaford will be missed by all the club, for over the years he has proved to be a very capable Secretary and he was well liked by all.

The entertainment for the evening comprised a 16mm. screening, both in black-and-white and in colour. The highlight of this was "A Padre on Patrol Across the Nullabor Plains" photographed in colour. Not only did the film show all the beauty of this great desert, but it was of particular interest because it was made by club member the Rev. Kenneth Fox who was stationed at Boulder, W.A. during the period in which the film was taken.

The contest for the evening was *Winter Photography* but it was disappointing to see such a poor number of prints exhibited. Mr. C. Hannaford kindly acted as judge and made the following awards:

A Grade: 1, B. V. Davis; 2, R. C. Greene.

B Grade: 1, R. J. Richardson.

A club outing is anticipated on Oct. 19 and arrangements will be finalised at the meeting on Oct. 3. R.C.G.

CANBERRA PHOTOGRAPHIC SOCIETY

C. S. Christian's landscape *Whither and Whence* was judged the Society's *Print of the Year* by the Editor of *A.P.-R.*, Mr. Keast Burke, at the annual general meeting on Sept. 2. Other prints commended included entries by C. S. Christian, C. L. Leslie, K. Dinnerville, and A. Redpath.

Prints from the *Print of the Year* formed the basis for a members' exhibition of about 160 prints held at the University College Assembly Hall from Sept. 2 to Sept. 9.

The annual report revealed a satisfactory year of progress particularly in the advancement of members' work and in participation in outside exhibitions and salons. Print portfolios were exchanged with several Australian clubs. Another pleasing aspect of the year's work was the close liaison established with kindred organisations in the district, particularly with the Repertory Society and the P. &. A Show Society. This latter contact resulted in the establishment of a Photographic Section at the last show, and this will be a feature of subsequent ones.

'Particularly successful were the two evenings which were organised by the Film Centre in association with Kodak Ltd. and the C.P.S. at the Institute of Anatomy theatre on Aug. 29/30. Messrs. Keast Burke and C. G. Williams visited Canberra to present the newest colour photography and functional photography respectively. Mr. Burke, showed about one hundred and forty Kodachrome transparencies, representing outstanding slides from several recent International Colour Salons, concluding with the well-known "Colourful Nondugl" by Clarence B. Young, A.R.P.S., A.P.S.A. The film "Functional Photography" stressed many of the important modern applications of photography concluding with a sequence showing colour photographs made from a rocket 70 miles above the earth and another which condensed a full day of sky happenings into two minutes—this by means of time-lapse photography.

'Prior to his departure, Mr. Burke presented Mr. A. Redpath, Hon. Sec. of the Canberra Photographic Society, with the silver Australasian Photo-Review Medal in recognition of his work for photography in Canberra.

'The magazine presents five medals every two years. This was the second such medal to be received by a Canberra citizen.'

'Members were successful at Australian exhibitions and salons, including honours at Adelaide and Mildura, and a bronze plaque won by Mr. Leslie at Maitland.

'During the year the Society entered for the first time in inter-club competition with N.S.W. clubs and achieved fifth placing on very close judging.

'Most successful exhibitor for the year in monthly print competitions was L. Leslie, with an aggregate of 83 points, almost doubling the points of his nearest rival, C. S. Christian 47. The principal results were: C. L. Leslie, 83; C. S. Christian, 47; K. Dinnerville, 38½; K. Blogg, 26; A. Redpath, 21 *

(* denotes absent for part of the year).

'During the year the Society was allocated premises at Riverside Hostel, and work has been commenced on alterations to the building to provide a large meeting hall, two darkrooms, library, kitchen and committee room.

'The report concluded by stating that print portfolios had been exchanged with several Australian clubs. A joint field day was held with the Temora club and several other club outings were held.

Elected at this meeting, office-bearers for the ensuing year are: *President*, C. S. Christian; *Vice Presidents*, C. L. Leslie and C. Bennett; *Hon. Secretary*, A. C. Redpath; *Hon. Treasurer*, K. Dinnerville; *General Committee*, Messrs. K. Blogg, H. Collis, M. Morris and B. Robottom.

A.C.R.

WOLLONGONG CAMERA CLUB

The club met as usual in the Guides' Hall. The meeting, presided over by Mr. B. Jessop, dealt fairly swiftly with the appointment of a public relations officer and the holding of a field day at "The Foxgrounds" outside Berry.

A talk by Mr. Jessop on the use of light filters degenerated (intentionally, I think) into a general



THE EDITOR AT CANBERRA
(From left to right) Front Row: Messrs. Redpath, Burke and Christian. Back Row: Messrs. Blogg and Collis. (Photographed by C. G. Williams during the C.P.S. field outing on August 30th).

free-for-all on that subject and the allied one of films. The results were most enlightening.

Two monochrome nature studies exhibited by D. Mascord and a black-and-white by B. Jessop were discussed, judged and generally admired over the cups of tea which ended the August meeting. P.S.L.

Y.M.C.A. CAMERA CIRCLE, SYDNEY

Newcomers to photography recently experienced a novel and entertaining week-end. The occasion was an *Invitation To Instruction*, held by the Y.M.C.A. Camera Circle from Sept. 5 to Sept. 7. The location was the Y.M.C.A.'s well known resort *Yarramundi* on the Grose River at the foot of the Blue Mountains some 45 miles from Sydney.

Here, in some of Australia's most photogenic country, the forty-five people who attended were given sound instruction in basic picture-making technique. One of the features of the week-end was a lecture on the Saturday evening by Mr. B. Townsend of the Kodak Lecture Service Division. Mr. Townsend described the evolution of the modern camera and explained the cause and prevention of the common faults which plague photographic beginners. The evening concluded with a showing of the film "Highlights and Shadows". This film showed the manufacture of photographic films and papers at the huge Kodak Park works in Rochester where no less than 32,000 workers are engaged in the most painstaking of manufacturing operations. E.M.H.

THE STEREOSCOPIC SOCIETY

A full attendance was recorded at the first meeting on Sept. 3, of the Sydney members of The Stereoscopic Society, an international organisation which circulates postal folios of stereo slides in colour and black-and-white between Britain, U.S.A. and Australasia. Many potential members also attended, and a vigorous discussion ranged from the animation of abstract stereo movies to the lack of animation of husbands when requested to process their wives' stereo pictures. Many strange and some elegant pieces of home-made apparatus were displayed. A proposal to hold such meetings regularly was carried with acclamation.

The group has expanded very rapidly in the last eighteen months. Anyone interested in this fascinating and recently rejuvenated branch of photography should contact the Sydney representative of the Society, Mr. R. G. Robertson, 25 Weetalibah Road, Northbridge, or telephone XL1767. R.G.R.

PRESTON PHOTOGRAPHIC CLUB

An informal night, under the title of *Questions and Answers* on Aug. 4, produced some most interesting topics. On Aug. 18 Mr. Eric Merton of Kodak Ltd. gave a talk and demonstration of the *Flexichrome Process*, the modern method of producing coloured prints, and the members were much impressed with the very beautiful effects that can be obtained with it.

Commenting on the prints which he had judged for the August open competition, Mr. J. Henderson urged members to pay more attention to the finishing details such as spotting, tidiness in mounting, etc. If an enthusiast finds a negative is worth while to print, he should have sufficient pride in it to finish the job properly.

Awards announced at the meeting on Sept. 1 were:

A Grade: 1, K. Earl; 2, E. H. Baxter; 3, K. Earl.

B Grade: 1, A. Spooner; 2, W. Marshall; 3, W. Stringer. E.H.B.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Enthusiasm greeted Newcastle Photographic Society's decision to enlarge the scope of its activity by providing a special division for cine and colour workers. Although the inaugural meeting of the division has not yet been held, thirty new members working in cine and colour have joined the society. The society announced its plan at a meeting in the Cultural Centre temporary quarters, to which it invited people interested in the new activity. One hundred and thirty enthusiasts attended. The entertainment programme included films on Antarctica and Arnhem Land taken by the Department of Interior, and a sound film on Newcastle taken by club member Ken Edwards.

The new division will probably meet on alternate weeks to the regular fortnightly meetings of the "still" section. All members of the Society will be entitled to full benefits and will be free to attend meetings of both divisions.

Mr. Geoff Tyndall, Newcastle professional photographer, addressed members at the Aug. 25 meeting on *Portraiture*. He said that the photographer regarded portraiture under two headings—to please the photographer's public and to please the sitter. To please his public the photographer should aim at a result that would show the characteristics of the model. To please the sitter he should try to produce the picture that would show the sitter as he thought he looked.

Mr. Tyndall illustrated his line of division by inviting club members to photograph their president, Mr. Roy Manuel. He told them to disregard planning of the lighting for the informal type of picture required in the first category, and aim at shooting some characteristic yet candid pose.

Results of the August Competitions were:

August Open—A Grade: 1, R. N. Winn; 2, J. Brown; 3, C. Collin.

B Grade: 1, E. Norris; 2, K. Rogers; 3, G. Owne.

Portraiture (for Tyndall trophy)—A Grade: 1, R. Manuel; 2, E. J. Newell; 3, C. Collin.

B Grade: 1, K. Edwards; 2, E. Norris; 3, A. Boyd.

Still Life (for President's trophy)—A Grade: 1, W. McClung; 2, J. Brown; 3, E. J. Newell.

B Grade: 1, J. Wren; 2, E. Norris; 3, N. Everitt.

Point score progress—A Grade: E. J. Newell, 53; J. Brown, 42; W. McClung, 33; R. N. Winn, 30; R. Manuel, 27½; J. Ralston, 24; C. Collin, 23; R. Gain, 18½, M. McNaughton, 13.

B Grade: E. Norris, 37; J. Wren, 34; A. Boyd, 14; W. J. Murphy, 13; C. Hirst, 10. W. H.McC.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

At the meeting held on Aug. 13 at the Marrickville Town Hall, Mr. B. Townsend of the Kodak Lecture Service Division delivered a lecture on *Composition* and also screened a set of slides. At the same meeting our first print competition was judged by Mr. Townsend, who also commented on the entries. The subject was *Open* and placings were: 1, Mr. Jones, *Watch*, 18; 2, R. Stillaway, *Hereford*, 17; 3, H. Smith, *Barn*, 15; 4, R. Buckingham, *Depressed*, 12.

Our next meeting is to be held on Nov. 12 at 7.45 p.m. in the Marrickville Town Hall (Engineers' Room).

All enthusiasts are invited to come along to our meetings which are held on the second Wednesday of every month. The Hon. Secretary is Mr. Ken Caines of 9 Gladstone St., Marrickville. K.J.C.



THE FISHERS *L. G. Chandler*

Vol. 59 OCTOBER 1952 No. 10

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Make your Floodlamps Flatter (*Garth Grant-Thomson, A.R.P.S.*)

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My Aerial Assignments

By W. BRINDLE

Having taken photographs from aircraft of many types since my first assignment about 27 years ago—when I covered from the air for a Melbourne newspaper the story of the big floods in Gippsland—I approached my most recent News and Information Bureau aerial assignment, that of photographing certain specified areas of Singapore from an R.A.A.F. helicopter, with rather more than usual interest.

I recalled my early experiences in aerial photography; these were from open cockpits in aircraft flying at about 85 m.p.h., while communication between pilot and photographer was often restricted to hand waving or pointing. Even when speaking tubes were available, the photographer in his endeavours to manipulate his camera was often in such a position that he could not reach the mouthpiece and still had to resort to pointing.

The cameras most generally used were modified Graflex models; at that time this was the photographer's most popular camera. With the coming of flash bulbs and front-shutter synchronisation, it has long since been superseded by the Speed Graphic outfit.

For aerial photography the Graflex was fitted with a special locking screw which enabled the focusing mechanism to be locked once the camera was focused on infinity, this usually being done before leaving the ground. Markers at the front and back of the closed top of the camera were used for sighting the camera although some cameras were fitted with fold-down wire-frame finders. Many hundreds of successful air photographs were made in this way and, although each job was discussed fully with the pilot before leaving the ground, the best pictures were likely to be the result of last-minute changes of plan whilst in the air, depending on the understanding of the pilot, quick decisions by the photographer and lots of good luck into the bargain. Of course, in those early days we did not have to worry about the Civil Aviation regulations (against low flying, etc.) that exist today, and photographs were often made at the altitude of a few hundred feet. Most of the aircraft were biplanes and only a limited field of view was obtainable from the cockpit. When flying under bad lighting conditions, we used to tap the pilot on the shoulder and he would sometimes pull the plane up on its nose and hold it in a stall for a few brief seconds—enough to give us time to set up the camera and make the exposure and, of course, to permit the use of the slower shutter speed. Many of the aircraft of those days were dual controlled, and normally the pilot flew from the rear seat, but during a photographic job he would put the photographer into the rear seat as this would give a better view—one which would not be obstructed by the wings. Incidentally, I cannot recall ever losing anything out of the plane on these flights, although it was necessary to protect equipment from rain when this was encountered.

It is hard to call to mind all of those early flights, but I do remember covering some very unusual events for the newspapers. Apart from the routine of floods, shipwrecks and bush fires I obtained many good shots when Kingsford Smith landed at Mascot after his first trans-Pacific flight, besides others during searches for lost skiers, aircraft, etc. In fact, during one search our plane (chartered by a newspaper) was successful in finding the missing plane, this being almost hidden by tall trees on the side of a hill. Our pilot made a low run over the tree-tops so that the wreckage could be seen—as a result I was able to expose one negative. It was too dangerous to make any further runs and, in any case, we had to report the discovery as soon as possible so that ground parties could rescue the pilot. An interesting feature of this case was the fact that the injured pilot had given up all hope of being rescued and had written numerous last messages on all the intact surfaces of the plane.

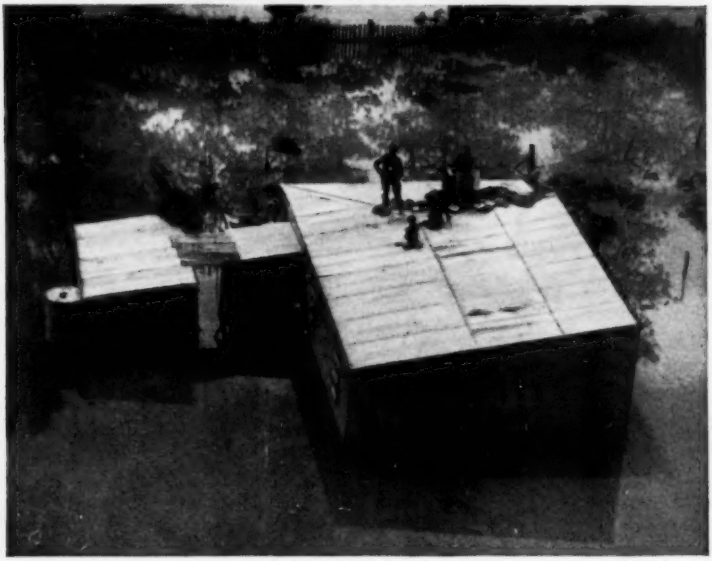
Back in those days anything to do with aircraft was news and our job was to cover every possible 'lead' for a novel 'story'. Some of the later work was carried out from light cabin-type planes where communication with the pilot was easier and equipment could be



The occasion when we found the missing R.A.A.F. weather observation 'plane—which was something of a minor triumph for our photo-plane which had been specially chartered by a Melbourne newspaper. The missing 'plane was found to be right at the bottom of a heavily timbered gorge; it could only be seen through this narrow opening, and naturally our pilot was reluctant to make more than one pass at it. However, a successful photograph was obtained.



This picture shows the scene of a famous Victorian tragedy which occurred back in the 1930's. We flew overhead in a chartered aircraft while another of our photographers on the ground lit a smoky fire to enable us to pinpoint the area.



This was one of the first pictures I ever took from a service aircraft. It shows a farmer and his family awaiting rescue launches during a Gippsland flood.



The Yallourn power house and open-cut mine were surrounded in the 1935 floods, and it was feared that this source of Victoria's power would be shut down. The open expanse of water on the right is the flooded open-cut from which the soft brown coal is dug.

handled with greater comfort. Whenever possible we took out the windows for better viewing. The planes at that time were De Haviland Moths, DH84's and Dragon Rapides.

I made several flights with Kingsford Smith as well as with many other famous Australian flyers such as Shortbridge, Jerry Penton, and Eric Chasling. It was in P. J. Taylor's "Percival Gull" that we joined the search for the lost skiers in the Alps. On that occasion we did not find those fellows; in fact, we were caught in a storm and were very lucky to get out of the trip alive. On many of those jobs, it was impossible to follow the 'book of rules' as far as photographic exposure was concerned, and often photographs were taken under conditions that would have appeared hopeless had not the subject matter been important enough to warrant some record.

From most of these aerial assignments made over a period of many years, a helicopter would have been much more suitable not only for photography but for the various searches that have to be carried out from time to time and for providing assistance to stranded persons during floods—as has been demonstrated recently in the N.S.W. floods at Forbes and elsewhere.

Over the years, sensitised materials have improved too; the earliest work, in my own experience, was carried out with orthochromatic plates, while later we used panchromatic plates, and then panchromatic sheet film. When the change-over to panchromatic material was made, Wratten K2 and sometimes G filters were used to overcome the effect of haze in the atmosphere.

With the introduction of infra-red sensitive material, most newspapers published large aerial photographs illustrating the great distances over which clear photographs could be obtained; but to obtain the greatest distance, high altitudes had to be flown. I remember making a series of such photographs at 20,000 ft. from the open cockpit of an R.A.A.F. aircraft—this on film especially imported from Eastman Kodak. The high altitude also enabled the use of reduced shutter speeds, these being as slow as 1/25 second.

When flying in large cabin planes such as are used on commercial airlines or in R.A.A.F. bombers, it is not always possible to make use of the windows because these are very small, and in special cases, arrangements are made to have the door removed and then every precaution has to be taken to prevent the photographer or his equipment from being sucked through the open door by the powerful slipstream. Of course, he is always 'roped' but a fall would be a nasty experience and of course his equipment would almost certainly be lost.

In our recent Singapore trip, I was accompanied by Frank McKechnie, a cine photographer from "The Australian Diary" which is produced by the Bureau. Our plans were to fly in Lincolns on a bombing strike with No. 1 (B) Squadron over territory inhabited by communist bandits and also to accompany No. 38 Squadron when engaged in dropping supplies of food and ammunition by parachute from Dakota aircraft to British Army units in the jungle.

On reaching Singapore we made straight for Tengah, the R.A.F. base. From here the Australian-built Lincoln bombers carry out day and night strikes on communist bandit hide-outs in the Malayan jungle, and we wanted to go on one of the missions. Wing Commander Roberts, the Squadron C.O., agreed to fly us himself on the next strike, and suggested that we investigate the most suitable position in the aircraft from which to operate our cameras. We decided to shoot from the rear door for the reason that it offered the least unobstructed view between the wings. Frank intended to use a tripod for his Cineflex but we found it difficult to erect and secure this to the fuselage, while it would also restrict his 'pan-and-tilt' movements so he decided to hand-hold it. We duly donned parachutes and were roped to the aircraft frame—then our plane took off in company with two other Lincolns. But our preparations were in vain; half an hour later we returned with engine trouble. Two days later, we took off at 6 a.m. to bomb an area near Gemas, well and unfavourably known to ex-members of the Eighth Division. Four bombers comprised the striking force, each with its full 10,000 lb. bomb load of 1,000- and 500-pounders. The sun still had not risen as we neared the target area which was covered in cloud haze; at the same time, the light was grey and possessed a peculiar quality that I now find it hard to define. I took a reading with my Weston Meter, usually only consulted for colour exposures; it showed 1/50th second at *f*/5.6, but I knew that vibration and bumps plus the slipstream whipping into the

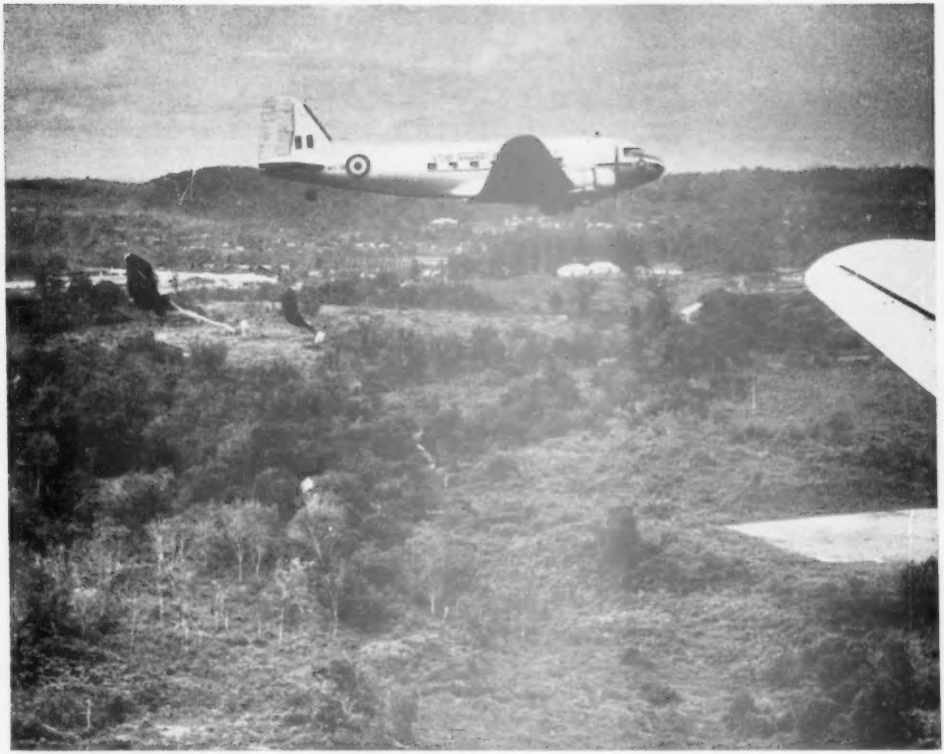


A dawn patrol of Lincoln bombers from No. 1 (B) Squadron, R.A.A.F., flying over the mist-shrouded Malayan jungle on the way to bomb and machine-gun a bandit hide-out.
(Exposure 1/400 sec., *f*/4.7, K2 filter, 6.30 a.m.)

open door made that setting much too slow to stop those various movements and thus avoid camera shake; so I decided to use 1/400th at *f*/4.7, which is the full aperture with my 127mm. Ektar lens—in the end I found the resulting negatives to be well exposed.

After 'bombs away', it is customary for the bombers to descend for low strafing runs to allow the gunners to machine gun the area. As the pilot made his runs twisting and turning to avoid hills and allowing his nose-, tail-, and mid-gunners to sight their targets, Frank and I had a rough time. We were the only ones not strapped into a seat; in fact we were kneeling and squatting on the metal floor and although roped to prevent us from falling right out of the plane, there was quite enough slack for us to be thrown about. With both hands full of cameras and gear, to which of course, it is second nature to give first protection, we collected plenty of bruises and lost some skin but managed to collect a few pictures of the strafing runs—this apart from our formation and bombing pictures with which we were well satisfied.

By the way, I mentioned the Weston exposure meter readings to show what liberties can be taken with Kodak Super-XX Film—this every press photographer well knows, but most amateurs do not realise the latitude tolerances of modern film. On many occasions during my twenty-eight years in news and magazine photography, amateurs have asked me what exposures I intend to use when they have been exposing alongside me at sporting and other functions when the light has been bad. On telling them, they have usually scoffed at the information, and referred to their own meter which read exposures six or eight times more than I was using. I do not wish to under-estimate the value of exposure meters in determining basic exposure; far from it, but the professional, especially the news photo-



A Dakota aircraft of the R.A.A.F. engaged in the parachute dropping of supplies of food and ammunition to British Army units engaged in the ceaseless fight against the bandits in Malaya.
(Exposure 1/1000 sec., *f*/5.6)

grapher, knows that certain shutter speeds represent the minimum at which he can freeze a particular type of action, yet if he worked to a meter he would 'pack up and give the event away', while the other fellow, not so meter conscious, would still be taking pictures to appear in the next day's newspapers. Many amateurs believe that the meter does all calculating for you; it does most, but if you combine its reading with a little thought, plus experience, and let it become the servant not the master, you will find that your camera and film allow a better range of subjects to be successfully photographed than you ever thought possible.

After the bombing assignment we moved to Changi airfield to cover the parachuting of supplies to troops in the jungle; here again we struck poor light. The Dakota aircraft that drop the supplies, move over the ground at high speed, releasing their packs from as low as 300 ft. Here, a shutter speed of 1/1000 sec. was used with the Ektar, again at wide aperture; of course, most readers will know that the greater the height from which you take aerial pictures the slower the shutter speeds that can be used. In the cases of shots from aircraft to aircraft, there is no need to worry about stopping ground speed, and because we were flying parallel to each other at the same speed a slower shutter speed could be used. The only worry at that time was vibration and one had to remember not to use any part of the plane as a rest for one's arms.

Our last photographic mission before returning to Australia was to make a series of aerial photographs around Singapore from an R.A.F. helicopter; from this aircraft we were fortunate in securing some excellent photographs of the Johore Causeway, harbour front, Changi Prison and other spots vividly associated with the 'last war' history of the island. Of course, the photographer has wonderful visibility from a helicopter but the vibration is

rather bad. For this reason we could not use the movie tripod and extra precautions had to be taken to avoid pressing against any part of the cabin whilst making the exposures.

We were not strapped in and had to be very careful not to lean out too far, in case some sudden jolt should cause us or equipment to part with the aircraft. The point of balance in a helicopter is very fine and this means that one cannot move about very much. The port door had been removed and as the visibility was exceptionally clear for the tropics, some excellent negatives resulted.

There is rather a lot of noise but the use of a throat microphone overcomes the normal difficulties of communication giving as well an excellent reproduction. When working from a helicopter, it is not a difficult matter to have the pilot turn the aircraft around if a shot has to be made from the opposite side.

The use of the helicopter opens up exciting possibilities for photographs from low altitudes and if I had the choice when taking photographs from the air I would certainly very much prefer to work from this type of aircraft.

In conclusion, whilst the man in the street is unlikely to have the opportunity of flying in a helicopter, he may still be interested in making photographs from commercial airliners or from light-cabin or open-cockpit planes flown by aero clubs or under special charter, and perhaps the following suggestions may be helpful in obtaining better pictures.

Although the equipment used by the professional photographer is of necessity elaborate and rather expensive, any photographer can obtain quite satisfactory record photographs with an ordinary camera.

Almost any type of camera may be used but it is necessary to fit a yellow or orange

Obtained from an R.A.F. helicopter on my recent trip, this picture shows the famous causeway across the Straits of Johore. In the foreground can be seen the Johore Customs Offices, also vehicles (on right) taking supplies up country to the tin mines and rubber plantations, etc. (Exposure 1/1000 sec., *f*/8, K2 filter.)





This view of Collier Quay and the main business centre of Singapore was taken from an R.A.F. helicopter flying at about 300 feet. (Exposure 1/1000 sec., *f* 8, K2 filter.)

filter and, of course, to use panchromatic film.

Haze is always present to some degree in the atmosphere but is generally more noticeable when looking toward the sun. The most striking aerial photographs are those made with the shadows running across the picture, *i.e.*, when the relative position between the plane and the subject produces side lighting effects which help to deliniate the various objects on the ground. It will not normally be possible to have windows of the plane removed but as long as the camera does not project out into the slipstream it may be used by being pointed through the open window. On commercial airliners this is not possible, but excellent photographs may be made before too much altitude has been gained, such as when entering or leaving the airport, if the camera is held close to the window but not actually touching. Sometimes remarkable photographs of clouds may be taken at high altitudes; for best effects these should be taken looking toward the sun. Exposure of such subjects requires to be very short because of the extreme brilliance of the clouds—something of the order of 1/200th at *f*/16, with an orange filter would be a good average exposure. Exposures from air to ground would be calculated in the same way as when taking a long-distance view from a hilltop except where a range of shutter speeds is obtainable, 1/100th or 1/200th sec. should be used, preferably the latter.

I hope that these few notes will afford some practical assistance to those who may be faced with similar problems—that is, of course, always provided that the project in question is permissible under existing security regulations.

(Note: Acknowledgement is made to the News and Information Bureau, Dept. of the Interior for permission to reproduce the illustrations appearing on pages, 596, 597, 598, and on this page.)



This *is* a "morning after" picture—it shows the wreck of a small coastal steamer sunk in a collision in Port Phillip Bay.

Photographs by
W. BRINDLE
(see article)



Here we see H.M.A.S. Canberra photographed about 25 miles off the New South Wales coast —this was while engaged on manoeuvres prior to the last war.

Leaves from a Studio Diary

By J. C. YOUNG

Monday

It was quite a mass-production printing session at a friend's place. In his rather elaborately-equipped darkroom we were working as a team; I was on the enlarger and Jim was developing the prints, while his young daughter was thoroughly enjoying herself by alternately giving the fixing prints a stir and then running over to see how I went about making the enlargements.

After an hour or so, I switched on the lights and took a breather. I was feeling more than a bit tired after a good day's work; making enlargements after hours is not so pleasurable when one has been at the same game all the day.

Jim wiped his hands on a towel. "I suppose you've 'had it'," he grinned, "just because you aren't being paid for it you're not enjoying it." Then his gaze moved to the fairly large batch of prints in the fixer. "I suppose we can now take out some of these." "You can take out the lot in a minute," I said, glancing at my watch.

A slight glance of concern shifted across his face. "Yes—you once told me that a fresh bath does fix prints in a few minutes with agitation, but I'm not altogether happy about that idea. D'you know" and he looked directly at me in the manner of a man making a great confession—"d'you know that upstairs I have some prints that are looking a bit crook, and I think the trouble might have been the fixer."

Some further enquiry and examination of the prints in question showed me that his unscientific expression "looking a bit crook" meant they were suffering from incipient fading. He then added a reference to the fact that they had been made some years previously.

We placed our newly-fixed prints into two washing dishes, and continued with our discussion about the old ones. "To tell you the truth", I said, "I believe that there is still some hypo left in these enlargements, and that's what is causing the trouble. You did not wash them well enough." "Well, at least half-an-hour in running water in a dish is what I have always given them," he replied.

One hour is the manufacturer's recommended time but a good run of water, at fairly high temperatures, say 65°F to 80°F gives reasonable permanence.

"One of the things you must do," I said, "is to be sure that the prints are separated and moved about at least ten times during the washing process. Fail to do that and you won't shift the hypo, because it obstinately remains in the matted fibres of the paper, and you really have to force it out. Be sure," (and I demonstrated by tilting the washing dishes and emptying the water down the sink) "that hypo-laden water does not collect in the bottom of a deep tray. It would be quite possible for the water in the bottom of the tray to be laden with hypo (hypo solution is heavy) and *never get washed out, even in the stream of water overflowing the rim.*" I recalled the fact that years ago, I committed the same sin. Was my face red when, some months later, a 'sweet young thing' brought back her portrait, discoloured in one corner!

I went outside and drove home. Not much searching was needed to find what I wanted —a supply of potassium permanganate. When I arrived back, he was still conscientiously churning the prints around in the trays and had just emptied the water from one dish.

"Here it is," and I held up the little jar of 'permang.' "This will tell us when they are well washed."

Everyone should know the recognised test for the presence of hypo. You make up a solution of permanganate—fairly weak—just strong enough to give a decided pink-red colouration, but weak enough to see the bottom of the tray through a $\frac{1}{2}$" depth of solution. Lift a few prints from the wash, and allow a few drops of the wash water from the bottom corners of the prints to fall into the permanganate. If the permanganate solution loses its pink colour and becomes clear, or changes to a brown, then . . . *keep on washing.*

After almost a hour's washing, the permanganate still showed brown, though ever so slightly. We both looked at one another. "It's all too darn technical," said Jim, "they *should* be O.K. now. I think your test is a fake."

I was looking at the hypo solution. "How did you make up this?" I demanded suddenly. Jim looked non-committal. "Just the usual quantity of hypo and water—and a handful of sodium sulphite." He looked embarrassed for a minute. "That formulae for acid fixer is too complicated. Anyway, I thought so," he added quite weakly.

The Kodak formula F-5 for general-purpose fixing baths contains hypo plus potassium alum, sodium sulphite, acetic acid and boric acid crystals. I have always believed there was a good reason for all that complication but this was the first proof I had seen of its necessity. Apparently not the only advantage of correctly-made fixer is its hardening property. It appears that hypo is more easily washed out of the papers when the other 'catalysts' are present.

Tuesday

Steve waited a moment whilst I finished a book entry. "If I give you a cigarette," he said, offering the packet to me, "will you give up gloating over the money bags and come and exercise your mind in a more useful way?" His attempt to recover the packet was too late. "Well, come on," (a trifle brusquely) "I can't fathom this one."

I followed him into the darkroom and soon observed ocular evidence of his trouble. There were two prints and each showed a just-perceptible, Y-shaped white fuzzy line stretching across a dark part of the image.

"It isn't the paper—I've tested that; it isn't a mark on the condensers, because they have just been cleaned." I looked up suddenly and he went on: "I've re-cleaned and examined both the lens and the negative carrier —you tell me what it is.". That was a poser for his precautions certainly should have removed all the possible causes. Steve noticed my hesitation as he depressed the footswitch. With no negative carrier in place and with the lens aperture wide open, a neat rectangle of light appeared on the easel. As he slowly stopped down the lens so diminished the light and a faint Y-shaped shadow began to show.

"Hah!" I exclaimed and brought the enlarging head down the column and peered through the space left by the negative carrier. "There's your trouble," and as he goggled at a spider's web inside the top of the bellows, I reminded him that he must have been doing a lot of loafing for that to happen.

Wednesday

It was 9 p.m. in front of the fire, and I was enjoying a second large cup of Bob's wife's magnificent coffee. Bob, by the way, is a keen amateur photographer.

"Y'know, Jack," he said thoughtfully, "I have often wanted to try my hand at using my camera indoors, but the cost of all the lights is such a headache." "What lights?" I asked, and spluttered as some coffee went down the wrong way. "D'you really need any lights?"

"I've noticed you with them, those big floods and spots," he said. "You wouldn't use them if they weren't necessary—what I mean is, all that light is needed." A slight pause. "Isn't it?" he queried.

"I usually use big floods and whatnots for special reasons," I said, "but", (knowing that his camera was an *f*/6.3 Kodak of the early twenties, and that he always used Verichrome film,) "you could try your hand at some still-lifes by working from a tripod with the lights you have."

"The lights I have?"

"Of course, the table lamp, the chandelier, and especially that standard lamp right at your elbow."

Bob never was one to rush things, and he took a deep breath and savoured the full pleasure of stirring his coffee as he stood with his back to the big fireplace. Artistic by nature, technical points in photography have never had much appeal for him, but his keen mind was already bent to the task of carefully thinking things out.

"Would you attempt a picture of our dining room suite over there with what lights we have around us?"

I accepted that as a challenge, and soon we were set up, camera on tripod, lights focused on the suite.

"On second thoughts, we'll try one with just the table lamp," I said, really believing that the beautiful colours would look nothing in black and white. I then took a meter reading of the light-coloured area immediately beneath the lamp.



FIG. 1



FIG. 2



FIG. 3

Seeing Bob's head shake in an expression of doubt, I hastened to explain that if the reading for that area gave a correct exposure of two seconds at *f*/16 then that same area would not be hopelessly over-exposed if I gave the negative an exposure of 64 seconds at *f*/16. I then read the meter from the white curtains at the back; here, the strength of the illumination proved to be about 1/40th of that under the lamp.

Bob still looked mystified, so I proceeded to elaborate. "Really," I said, "this situation is a critical one, and will teach me as much as you will learn. The range of brightness here just spans, *only just* spans, the range of tones one can obtain from bromide paper. Our negative may print, and then again, it may not."

We made the exposure and then I moved the distant standard lamp up close, plugged in to a power point, and switched on. Bob was at once disappointed. "That light has taken all the atmosphere out of the picture," he protested. He thought for a while and turned around saying, "I suppose it does appear somewhat differently on film."

"That's quite often the trouble, it does," I said, "because our problem is to compress an effect on to a photographic medium, and that involves *translation* of tones, rather than recording; the idea is that we are translating the colours into varying shades between black and white."

"Notice," I said, "that I am placing this standard lamp to the left of the camera—a position where there is still a noticeable difference in strength of light between the white edge of the near side of the round table and the area under the table lamp." I checked with the meter and pointed out that the variation between these two points was in the ratio of 4 to 1, the spot under the table lamp being the brighter. Owing to the standard lamp being fitted with a shade, the light falling on the carpet looked stronger and more direct than that on the table and walls, but as the carpet was of a deep burgundy colour it needed the additional illumination.

At Bob's suggestion, I further diffused the general illumination by switching on the wall-lamp behind us. We then made two exposures at *f*/16, the first using 16 seconds, which figure was obtained by the meter reading on the near edge of the table. The next exposure was doubled, to make sure the darker areas would be comfortably spanned.

The resultant straight prints, made by direct enlargement, were as in Figures 1, 2 and 3, reproduced herewith. Bob, on seeing the finished prints, threatened to try some more experimenting on his own account. "I didn't know we could have such fun," he said, "but I think we could have improved things with one more light to illuminate the right-hand side of the picture." I agreed.

Thursday

A spell of cold weather does slow down processing.

I have long since discovered that developers must be brought to about 70°F for effective and uniform results, and we have been in the habit of using hot-plates for this purpose. This morning David was developing a batch of negatives and he left the current switched on under the film tank while he told us all about the previous night's radio experience. I interrupted for a second—"What about the developer?" He disappeared for a minute, and came back into the room—"as I was saying before being rudely interrupted . . ."—and we had to hear him out.

About twenty minutes later, as I finished making out an invoice, his great grinning face peered around the door. I put down my pen. "What now?" I demanded testily; my breakfast wasn't settling down too well. "D'you know that radio programme—" he started slowly. "Look, get it over with—I'm in a hurry." "Well," and the grinning face took its time, "that radio programme where the contestants have to guess what is the mystery noise—I've got a beauty for them."

Ignoring my ill-humoured expression he went on—"How about a micro recording or 'whateveritis' of a film reticulating?" and he ducked down the passageway like a shot. I dwelt on various ideas for his corporal punishment but I may have saved myself the effort, because no harm had, in fact, been done, although the developer had reached 77°F. But the occasion did give me an opportunity to give a good lecture on the necessity for approximately even temperatures between developer, stop, fix and wash.

Reticulation is a network of tiny cracks appearing on a negative; it is caused by expansion and contraction of the emulsion surface

(Concluded on page 629

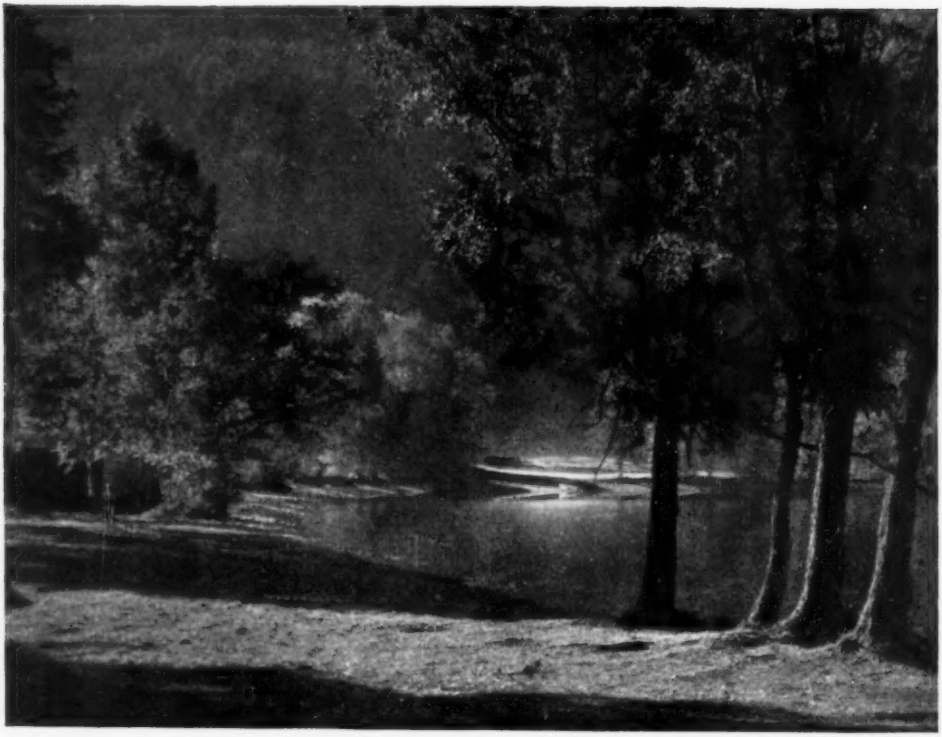


C. JACKSON: Dawn Assault

Y. M. C. A. CAMERA CIRCLE

Souvenir of the 1952

MEMBERS' EXHIBITION



ESMA BANNER: Morning Light

CAMEL
CIGARETTES
IT'S SMOKING

H. GRENENGER: Twilight on the Grose



L. FRIEND
Pipe Dreamer



B. STAVELEY
Dance Prelude





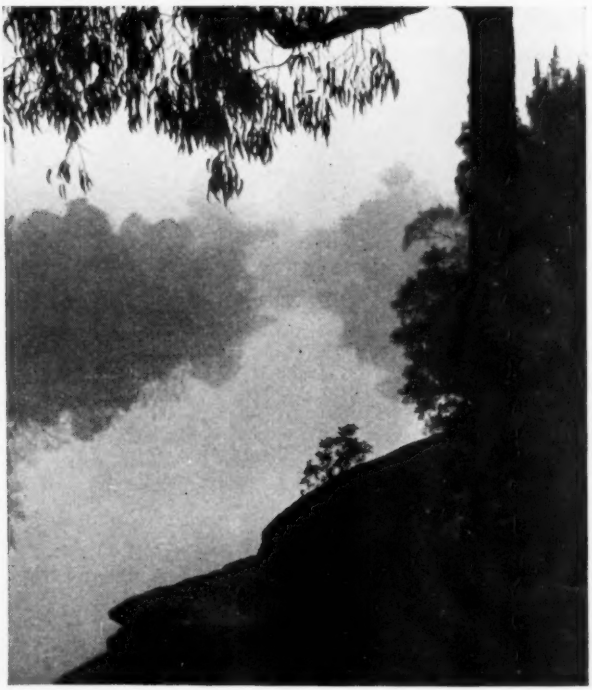
N. THORNTON: Late News



E. V. ATKINSON
So Sleeps the Beast



V. HIBBARD
Storm Clouds



V. L. SPRINGETT
One Early Morn



W. WRIGHT
Sunny Corner



E. GOSS
Into the Sunset



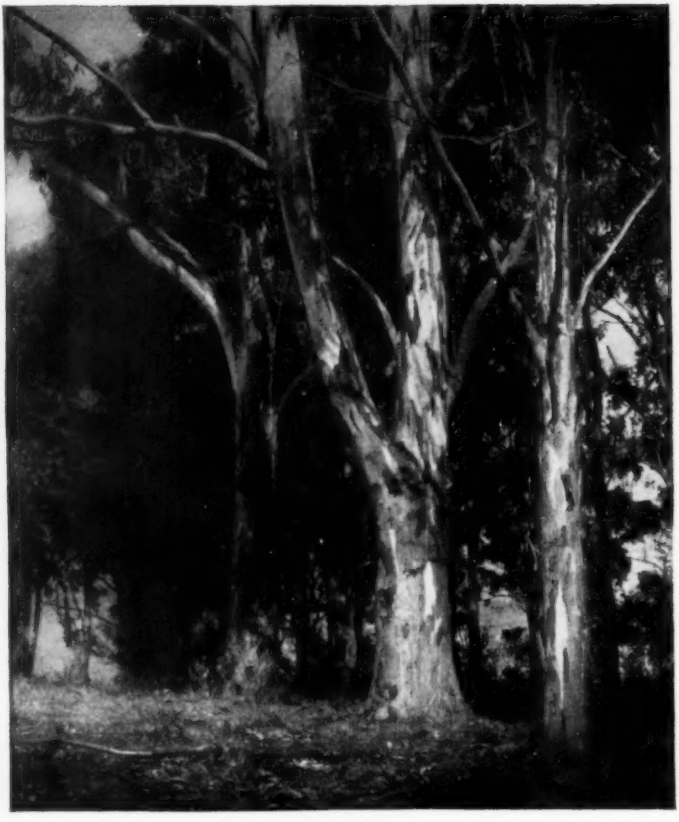
R. PICKERING: Child Study

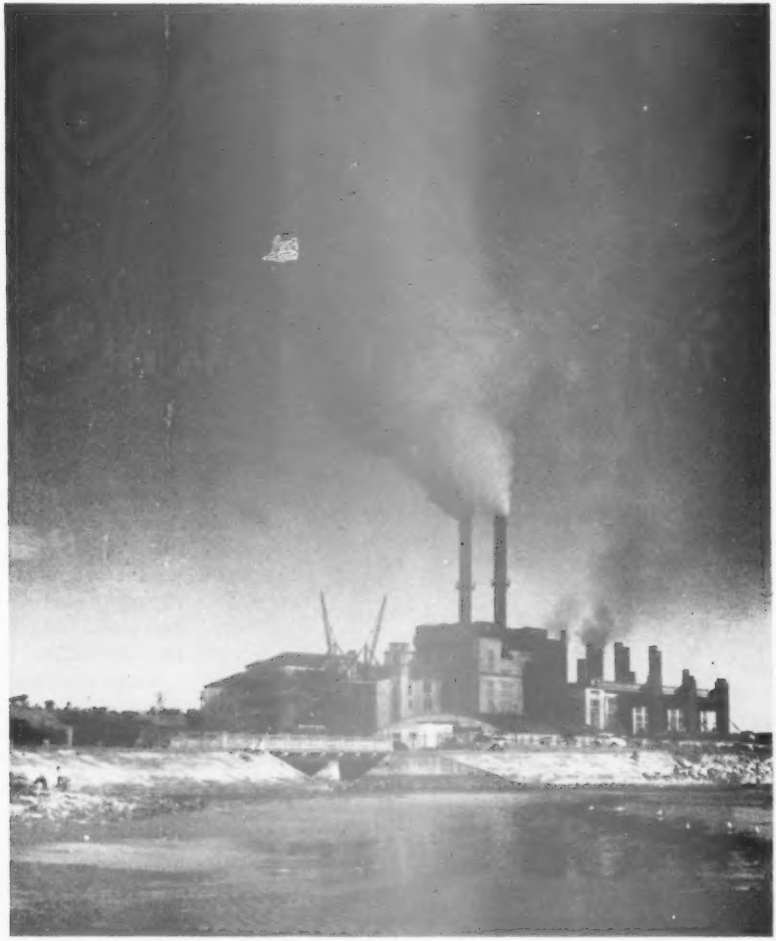
K. L. ASTON: Kitchen Sink





M. FERGUSON: In the Forest





K. DOUGLAS: Bunnerong

Playing Safe

By LOKI

How often have you simultaneously touched the metal parts of your enlarger with one hand and a water tap with the other? Or perhaps you have held a print under a stream of water whilst you switched on a light? Silly questions, aren't they? But let us stop and think awhile. . . . Electrical engineers consider the combination of electrical appliances and water as one bordering on the dangerous unless certain precautions are taken. They also consider that electrical appliances used in what they term "earthed situations" should either be "earthed" or "doubly insulated" so that users of the appliances may be protected against the possibility of electric shock in the event of the appliance becoming defective. In order that we photographers who do our own processing may appreciate how these opinions of electrical engineers concern us, we must give some thought to the simple theory of an electric circuit, to the effect of electric currents on the human body, and to the means of preventing the creation of conditions likely to cause electric shock.

It will reassure the timid, and the parents of the younger readers, to learn that a fatal shock cannot be received unless a person's body forms part of the electric circuit, because an electric current can flow only in a closed circuit. It naturally follows that, to be included in that circuit, the body must make contact at two points. (Readers who live in rural areas may remember that the flying fox that hangs from one overhead wire is unharmed, but the one that hangs from two wires is often killed.)

Figure 1 shows in simple form the circuit which includes the supply authority's equipment, the house wiring, and the load (or electricity consuming device) in a darkroom. Although electricity is generated at the power station and transmitted, often over long distances, to the point of use we are concerned only with the last link in a long and complex chain and, for the purposes of this article, will consider the source of supply to be one "phase" of the local transformer from which alternating current is made available,—depicted by (T) in the diagram. From (T) two wires are taken, the active wire (A) and the neutral wire (N). The connection between (T) and (N) is also bonded to earth (Et). (In cities and towns this is generally accompanied by a connection to the water main.) The neutral wire is so called because it does not differ, electrically speaking, in voltage from the earth. Between the active wire and the neutral wire exists an electrical pressure of some 240 volts. Because the neutral wire and the earth are electrically connected this pressure also exists between the active wire and the earth. At each building these two wires are taken into the premises in the form of insulated cables and are connected to various consuming devices such as an enlarging lamp, a safelight or a glazing press, etc. In the active conductor are connected the necessary main switches (Ms), other switches and fuses (f). The three arrow-heads (P) represent the pins of a 3-pin plug.

In general, the insulated conductors are enclosed in steel conduit and this conduit, together with metal frames or casings of equipment, is connected by an earthing conductor to the main water-piping for the building concerned. This results in all "exposed metal", as these frames and casings are known, being kept at the same electrical potential as the earth. Reference to Figure 1 will show that such a set-up results in this exposed metal being, in effect, connected to the neutral conductor.

When the circuit from the transformer (T) (by way of the active conductor (A) through the load, say the enlarger lamp, and return to the transformer *via* the neutral conductor) is completed by the closing of the appropriate switches, current will flow. Assuming that a 100-watt lamp is used, the current flow will be 0.4 amperes at a voltage of 250 volts. If the fuse (f) is carefully graded to the load*

*Current standard practice is to use a fuse of 15 amperes rating on power circuits, that is circuits of socket outlets, and fuses of from 5 to 8 amperes rating on lighting circuits.

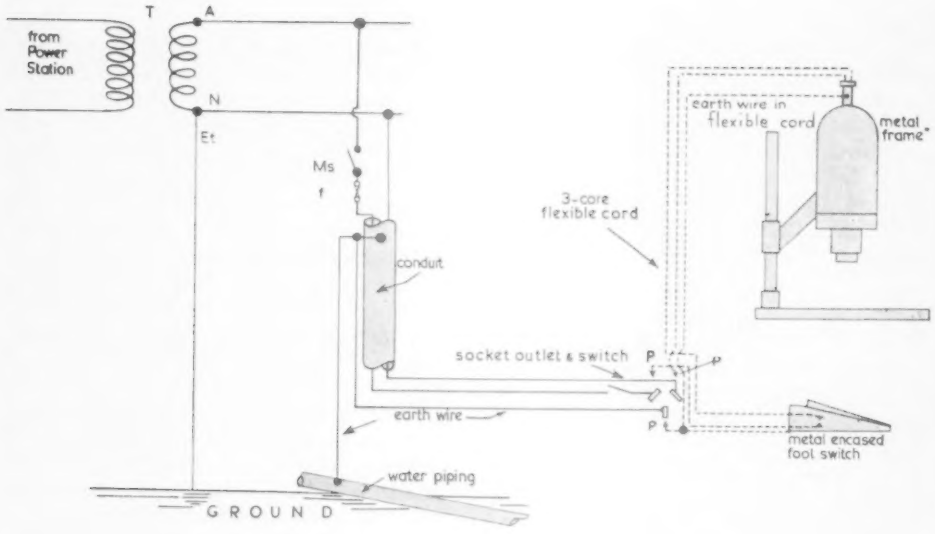


FIG. 1

the fuse will permit normal appliances to be used but, in the event of currents in excess of the fuse rating being drawn from the mains, the fuse will "blow"; that is, melt, and thus open the circuit. Excess currents may be drawn from the mains by the use of appliances having high-current ratings, such as a large number of photoflood lamps, or by a short-circuit. If the short-circuit is caused by the active conductor coming in contact with earthed metal the resulting blowing of the fuse prevents that earthed metal from becoming alive. As an example; the continual movement of the enlarger lamphouse up and down the column may cause fraying of the insulation of the flexible cord supplying power to the lamp. If the frayed cord is not replaced the live wire will become bared and ultimately make contact with the lamphouse. If the lamphouse is satisfactorily earthed the fuse will blow and thus interrupt the supply of electricity to the enlarger. On the other hand, if the enlarger or any other metallic-framed equipment is not earthed (or otherwise protected by what is known as double insulation, of which more anon) the framework becomes "alive" and any person simultaneously making contact between it and the ground, will receive a shock. This danger is illustrated in Figure 2(B), which shows the victim's body completing the circuit. "X" indicates a point where defective insulation has permitted the live conductor to touch the frame. Electrically, the same condition applies in Figure 3(B), in which the victim's body completes the circuit by making simultaneous contact with the active and the neutral conductors, and in Figure 3(A), where the contact is made between the active conductor and the earth. If the "live" frame is touched by a person who is not, at the same time, in contact with the ground or with any earthed metal or neutral conductor, his body is not included in the circuit and current cannot flow into his body. Electrical workers take advantage of this fact when working on live wires.

Despite this fact, readers of an experimental turn of mind should not attempt to demonstrate this fact lest some inadvertant contact be made with the neutral conductor or earth during the performance. A corpse is out of place in a darkroom.

As an example consider the strange happening to the Dorcas family:

"For years Mrs. Dorcas unwittingly used a defective immersion heater by holding the body of the heater in her left hand whilst she held the apparatus connector in place with her right. Because she always used this system whilst standing on a dry, linoleum-covered, wooden floor she did not know that not only the frame of the heater but also her own body was alive; and because she was not part of a circuit current was not flowing into her body,

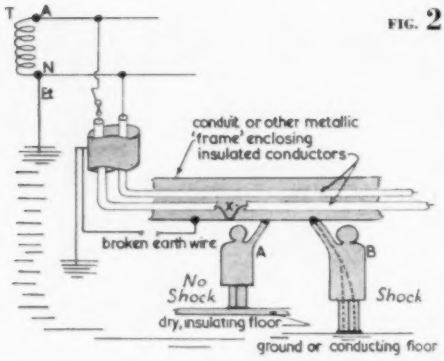


FIG. 2

and thus she did not receive a shock. One balmy spring evening her husband leaned through the open kitchen window and kissed his wife. Reaction was swift and violent! The husband completed the circuit between his 'live' wife and the ground, current flowed through their bodies and each received a shock. Luckily the contact was extremely brief and no serious trouble resulted."

Having thus discussed the manner in which electric shocks may be received let us consider some of the factors which determine the effect of a passage of an electric current through the human body. Alternating current (A.C.) is more dangerous than direct current and, since alternating current is in more general use than direct current, we will consider only A.C. The supply *voltage* is important, but only because the voltage is necessary to overcome the resistance in the circuit. In general, this resistance is the sum of three resistances: the resistance of the metallic parts of the circuit; the resistance offered by the two points at which the body makes contact; and the internal resistance of the body. The voltage and the resistance determine the magnitude of the current which will flow into the body.

The higher the voltage, the greater the current which will flow in a circuit of a given resistance. Conversely, for a given voltage the higher the resistance the lower the current flow. As the voltage of any electricity supply system is reasonably constant it will readily be seen that the resistance is the factor which determines the magnitude of current passing through the body of a person unfortunate enough to become part of an electric circuit. Generally speaking, the resistance of the metallic parts of the circuit is so low that it can be ignored. The internal resistance of the body is also low, ranging from 100 to 500 ohms. However the resistance of the contact surface varies greatly, ranging from 800 ohms. to 18,000 ohms. The contact resistance of a soft hand, moistened with perspiration or photographic solutions may even be as low as 200 ohms. Investigations by many authorities have shown that a total resistance of 1500 ohms from hand to hand is not unusual and a resistance of 100 ohms or less is common in cases where the skin is wet. Authorities are agreed that in the case of A.C., one or two milli-amperes flowing through the body will produce a tingling sensation and a current of from four to ten milli-amperes causes a sensation of pain whilst still permitting the victim to release his hold of the live wire. When the current is increased to 15 milli-amperes the victim can no longer release his hold. A few experimenters have withstood a current of 30 milli-amperes without losing consciousness but it is believed that the average value is nearer to 20 milli-amperes. A current of the order of 100 to 200 milli-amperes will cause ventricular fibrillation, a state in which the heart no longer acts as an effective pump. Since currents of the order of 15 milli-amperes usually result in the victim being unable to release himself it will be seen that a fatal electric shock may be received from almost any 'live' equipment. Happily, for the careless user of electric equipment, many a victim has been released by the falling weight of his own unconscious body, thus releasing the grasp of the hand and so breaking the circuit before death could occur.

The foregoing account reveals a very gloomy picture but, happily, it is possible for each and every one of us to see to it that

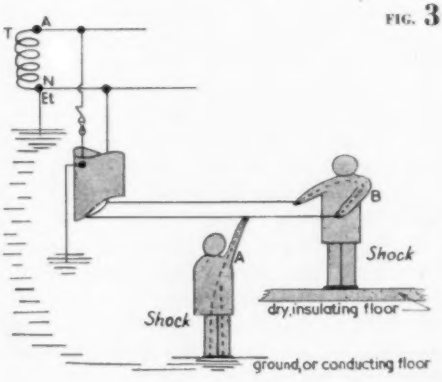


FIG. 3

our electrical equipment is installed in a satisfactory manner and is maintained in a safe condition. Efficient earthing, coupled with adequate insulation of live parts are the generally accepted safeguards. If all the metal-encased equipment in darkrooms and in studios is earthed, the only risk to which the user is then exposed is that an unenclosed live wire may become uncovered and thus, by by simultaneous personal contact between that live wire and earth, which includes the frame of any earthed device, a shock may be received. Accordingly, in addition to seeing to it that the apparatus is maintained in a satisfactorily earthed condition, it is necessary to see that all current-carrying conductors are maintained in a well-insulated state.

Flexible cords must be renewed at the least signs of wear or fraying. Covers of switches, terminal boxes and socket outlets must be regularly examined, immediately replaced if cracked, and tightened up or replaced if loose.

Workers who remove enlarger lamphouses and use them as lighting units for copying, etc., must make sure that in so doing they do not detach the 'house' from the earthed portion of the enlarger. A very dangerous household device is a defective apparatus connector (commonly called an iron-plug) in which the tip of the moulded body is broken, exposing the live contact. These devices demand frequent examination and instant replacement if found faulty. A very bad practice, which cannot be too strongly condemned, is that of using a bayonet-cap lampholder and a lampholder adapter as a means of joining two lengths of flexible cords together. In fact, lampholders should only be used for the purpose for which they are intended . . . to hold a lamp. It is unwise to permit a lampholder in a darkroom to remain vacant. Always keep a lamp in each holder and thus prevent the accidental insertion of a thumb or finger in the holder in the dark. In all modern premises lampholders are usually well out of reach or covered by guards, but in some of the older homes it is not uncommon to find a "pilot-lamp"—a holder, which is not provided with a guard, adjacent to the socket outlet (power point.)

Some misguided amateurs have constructed gadgets of their own in which lampholders are used as sockets to which flexible cords are connected by means of adapters. Others, with better intentions, have employed conventional sockets of the 3-pin flat-pin type and used miniature toggle switches which incorporate a screwed metal barrel and metal toggle-arm. These little switches, whilst quite satisfactory when used as intended by their manufacturers, must not be used under conditions which cause excess voltage or current to be applied. Furthermore, they should always be installed so that the metal portions of the switches are earthed.

In the writer's own darkroom, which also masquerades as the laundry when the distaff side of the family so orders it, advantage is taken of double-insulation wherever possible. When it is not possible to insulate doubly any device, earthing of the exposed metal is carried out. Double insulation is obtained by interposing an additional layer of insulation between the normally insulated conductors and the frame of the device. With such an arrangement of additional insulation contact cannot be made between the frame and a current-carrying part, even though a wire may break away from a terminal or a terminal screw may work loose. The additional layer of insulation should itself provide adequate insulation against the voltage applied to the device. Unfortunately, it is easier to describe double insulation than to provide it. As an indication of what is desirable, consider these details based on what you will find in my own darkroom?

Enlarger. The lampholder itself is all-insulated. This is screwed to a brass adjusting-tube through which passes the tough-rubber-sheathed flexible cord. Placed between the cord and the brass tube is a plastic tube which further insulates the cord from the brass tube. In order to prevent either of the current-carrying cores of the flexible making contact with the brass tubing should the conductor ever break away from the lampholder terminal additional insulating material is interposed at this point.

Hot Plate and Glazing Press. Double insulation is, of course, impracticable here, so earthing is carried out.

Footswitch. This consists of a micro-switch encased in a moulded insulation container and the whole assembly built into and completely enclosed in a wooden foot-operated gadget. (My woodwork is atrocious but electrically the job is sound).

Concluded on page 629

PICTORIAL PHOTOGRAPHY TO ME...

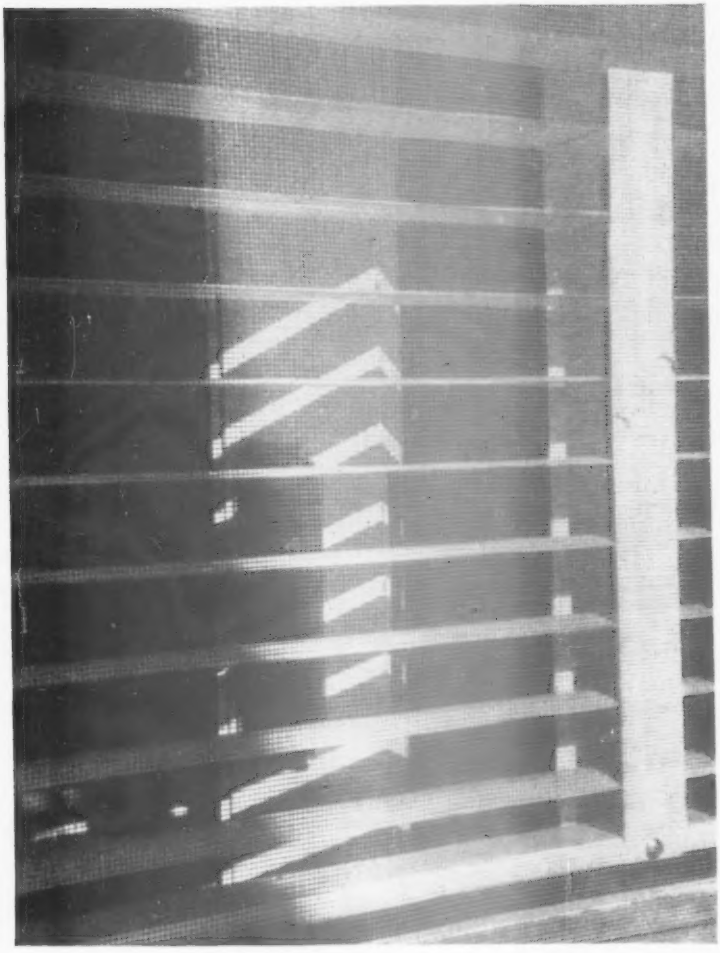
MY OBJECT WHEN MAKING A PHOTOGRAPH is with the idea of getting down on to the finished print a visually pleasing pattern of tones, lines and shapes. The subjects that I photograph are those that are artistically pleasing to the eye—or, more accurately, those which I estimate will appear so in the photographic prints. In my pictures I do not claim or try to tell a story or create an 'atmosphere' or 'interpret my emotions'; no, I just decide what will look attractive and then photograph it.

Accordingly there is quite a wide scope in the types of subjects which I take. If I think the end of a bent drain-pipe can be arranged in a visually pleasing pattern, I will photograph it. Though I do find it desirable to avoid such things as garbage cans mainly because of their unpleasant associations, I possess what appears an astonishingly comprehensive taste in photographic subjects. To me the shadow of a split-bamboo chair back can be as beautiful as a landscape (and I must admit that I do not favour landscapes).

As can be noted from some of the accompanying reproductions, I prefer, though by no means exclusively, the 'structural' types of subjects, such as architecture, street scenes, and even fences, especially those in which the pattern of the lines in the picture is definite and does not have to be searched for. In a word, I like any type of subject in which I can obtain an arrangement of lines and tones—a pattern, you might say, but one which is artistically pleasing.

JOHN ROGERS*

*Aged 16

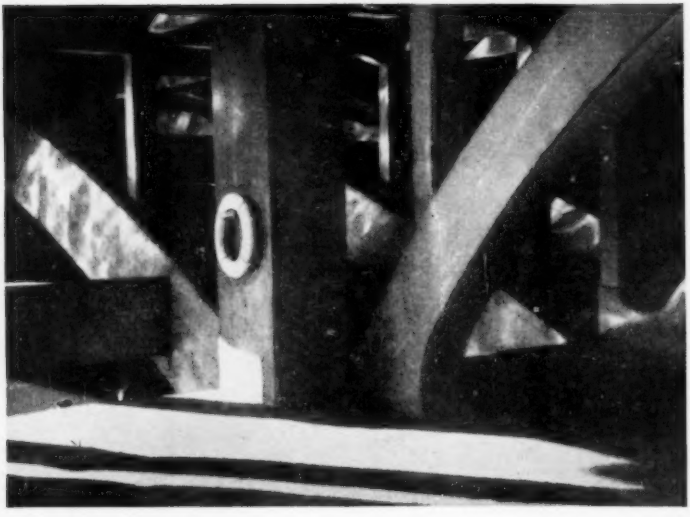


VENETIAN BLIND

John Rogers

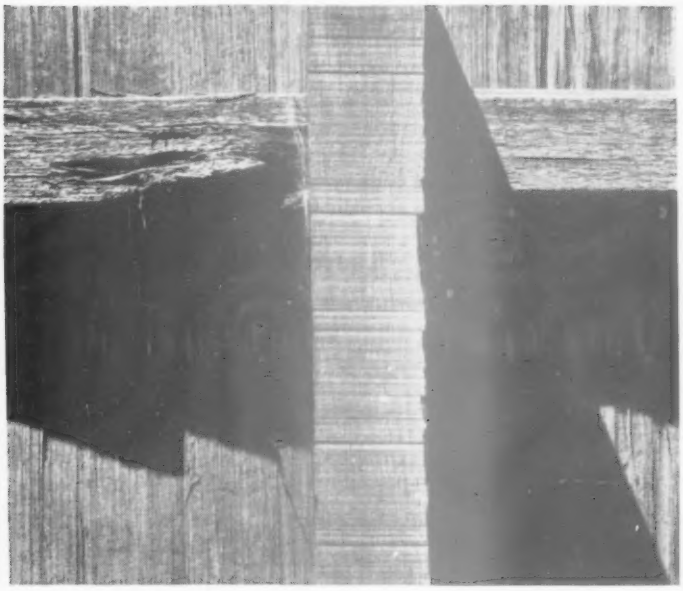


STREET SCENE
WITH TELEGRAPH POSTS



BRIDGE SUPPORTS

PICTORIAL PHOTOGRAPHY . . .



FENCE IN SUNSHINE



CAT SLEEPING

JOHN ROGERS



FLOWER PATTERN

BOWL OF FLOWERS



PICTORIAL PHOTOGRAPHY . . .



THE GORGE

GUY FAWKES



JOHN ROGERS

Photography in the Tropics

By NORMAN C. DECK, B.D.S.

This article has been written from the standpoint of one who is residing in the tropics and wishes to practise photography, not of one who is merely passing through, though there may be hints which will be of some value also to the latter.

The writer lived in the British Solomon Islands on and off for over fifty years, and mainly on the coast where spray from the sea breaking on the shore kept the warm air saturated with moisture. The temperature varied from 75° to 95° while the sea water itself as a rule was about 80°. As one might expect, such conditions made for difficult photography, the greatest enemy to be fought being mildew—to avoid this, various expedients had to be devised. As I did not possess a darkroom, all processing had to be done at night. This necessity was, in itself, some hindrance to photography, as most of one's energy in that very relaxing climate had evaporated by nightfall. Actually, at times a great deal of determination was required to undertake serious photography under the existing circumstances.

First on my list of precautionary aids was a roomy box, well-varnished inside and out, with a rubber gasket upon which the lid could be fastened down tightly with wing nuts, thus making the joint air-tight. In this box I stored my cameras, sensitive material and negatives, while a permanent fixture was an enamel billy-can containing a dessicating material to keep the contained air in as dry a state as possible. At first I employed a stock of crumpled newspaper dried in the oven as a dessicant; but this was not sufficient. Then I substituted a quantity of calcium chloride, a chemical which has a great avidity for moisture; this proved more satisfactory. When the calcium chloride absorbed the moisture it became a liquid, which was then dried out in the oven. But this chemical had one disadvantage: very often I had to spend considerable time travelling in a schooner and the rolling of the vessel tended to spill the part-liquified calcium chloride, with the result that sometimes I had valuable negatives destroyed by the chemical.

About 1936 a newly-discovered dessicant, silica gel, became available, and I at once put it into service in place of the troublesome calcium chloride. This material is marketed in the form of colourless crystals which have a great avidity for moisture, and which can be repeatedly dried out in the oven for further use. Obviously it proved much more convenient, is safe, and is readily obtainable in 1 lb. tins from the regular chemical houses. Sometimes it is available with a colour indicator obtained by impregnation with cobalt chloride. When perfectly dry the colour of the crystals is blue, but when they absorb moisture they become pink. If the indicator is not included already, then it can be easily made by allowing a quantity of colourless silica gel crystals to absorb as much moisture as possible in the open air, and then immersing them in a strong solution of cobalt chloride. *A note of warning*: If the dry crystals are immersed in the cobalt chloride solution they will explode from the sudden expansion resulting from the absorbtion of water, and eventually disintegrate into a form of powder; this can be avoided by allowing them to absorb moisture gently to the full before immersing them in the cobalt chloride solution. When the pink crystals are well dried in the oven they will become a dark blue in colour, indicating that all moisture has been evaporated.

Cameras suffer considerably after a stay in the tropics. All glueing tends to come undone, the glue deteriorating from mildew. All parts made from aluminium corrode badly; this is true also of aluminium alloys. If manufacturers could only manage to anodise all aluminium parts before incorporating them into cameras such a trouble would be overcome. The corrosion of aluminium is especially bad when it is covered by glued-on leather or fabric, the glue readily absorbing moisture. I found that the aluminium draw slides for my film holders had to be repeatedly sand-papered and varnished, and the steel springs employed for the light traps also had to be taken out and



PREPARING FOR THE FEAST

varnished to prevent rusting; I used shellac varnish for their protection. The lens surfaces also tended to deteriorate; hence the necessity always to use caps for both sides of the lens when the camera is not in use. A glass condenser lens in my enlarger became unusable because of this complaint.

For my roll-film camera I had made a wooden case with a rubber gasket to allow the lid to be tightly clamped down. As always, this case held a small container for silica gel crystals. This proved a great help when the camera was in use but the film was not used up immediately. I should think this would be a valuable method* for using cine cameras in which the whole film is not used up on one outing. At one stage, before adopting this method, I left a film in my camera for two weeks without using it; later, to my annoyance, I found that it could no longer be unrolled, as the gelatin sensitive surface had become stuck to the backing paper.

*I understand that recent research has since developed the idea of a 'dry cupboard,' i.e., one which is kept continuously in a dry state through the warming action of an electric light bulb of low power.

Sensitive material for use in the tropics must always be obtained in tropical packing, whether plates or films, in sheets or in rolls. Once removed from its air-tight container, any such material must be used as soon as possible, and processed immediately. If it has to be sent away for processing, as for instance cine film or colour film, it must be placed in a container containing dried silica gel.

The light in the tropics is often very deceptive, seeming to the eye brighter than it is in actinic value; hence the use of an exposure meter is most valuable. For many years I used a Wynne's 'Infallible Meter,' but the sensitive paper required to operate this meter is no longer obtainable. So I tried a photo-electric meter. Alas, three different makes of electric meters failed because of mildew in the mechanism, each worked only for about six months, and then ceased to function. I believe some

makes are now hermetically sealed—a process which is most essential for tropical use.

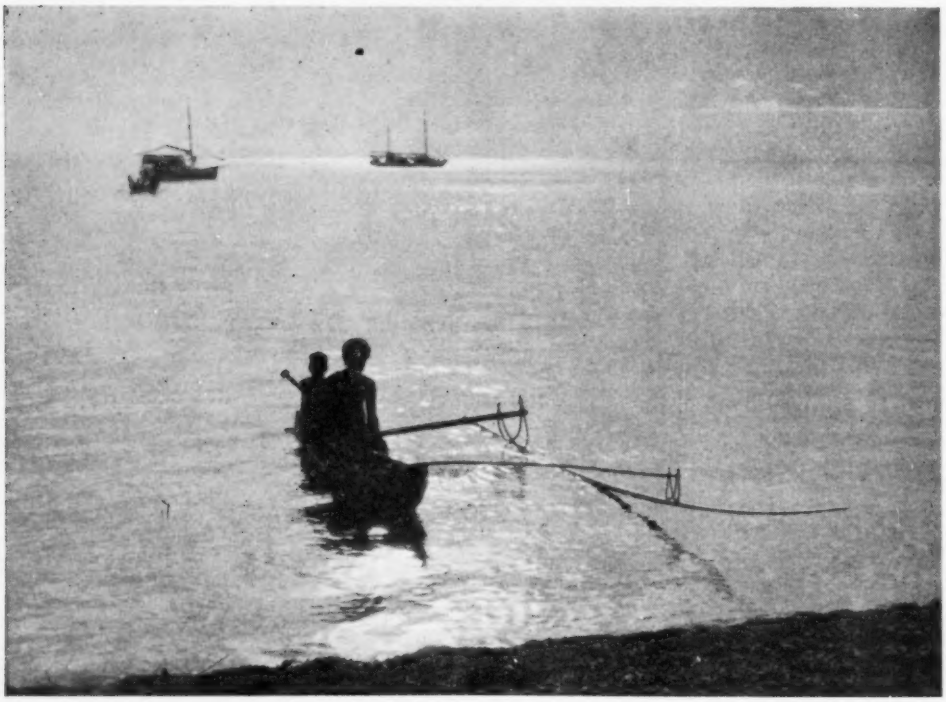
For tropical development special formulae are recommended by the manufacturers of sensitive photographic material. With water remaining always about 80°F., I have not found these necessary. I simply did not have the energy to make up these solutions, but used developers in prepared form for their convenience. With accurate exposures I found the Watkins factorial method of development quite satisfactory. With panchromatic material I successfully used the green and yellow desensitizers. My method to avoid high temperature troubles was to develop as usual, give a quick rinse, and immerse the film or plate into a saturated chrome alum solution for one minute; then a good rinse was given, followed by the fixation which took place in plain hypo to which was added a little saturated sodium bisulphite. In such a bath the emulsion becomes as tough as leather. If water was scarce the first wash was carried out in sea-water, with a final wash in pure water. In drying, one has to take practical precautions against cockroaches and other insects nibbling portions of the film.

When the negatives are dry, one's troubles are not yet over. If unprotected they will almost certainly become marred with mildew within six months, especially film negatives with their gelatin backing.* The only way to avoid such misfortune is by varnishing them with a celluloid varnish. When varnishing glass plate negatives, the solution is poured on from one corner, the plate is rocked to spread the varnish over the entire surface, then tilted to allow it to drain off from the opposite corner, and finally dried. With film negatives the whole negative is immersed in the varnish, pinned up by one corner to dry, re-immersed again in the varnish, and then dried again. But before doing this, dry each negative well in the sun to ensure that no moisture is trapped beneath the varnish coating. Negatives so treated will then rarely mildew.

*Since my return we have, of course, heard of the introduction of such preparations as Kodak Fungicide.

As electric light was not available in my area, I had to use the well-known kerosene-type pressure incandescent mantle lamps. Benzine lamps should be avoided in the closed space of the enlarging room. There are many

THE OUTRIGGER CANOE



makes of kerosene-pressure lamps available giving about 300 c.p., but the heat from such lamps is intolerable in the tropics. An idea for an enlarger: I made a hole in the wall of the enlarging room, placed a condenser in the aperture, the pressure lamp on the outside and the remainder of the enlarger on the inside. By the way—be sure your pressure lamp has a large fuel container, otherwise the pressure will decrease too rapidly in use and the intensity of the lamp may lessen between the exposure of your test strip and the final exposure for the enlarged print. There must be sufficient air in the fuel container to allow for maintenance of intensity.

Personally, I would not advise a 24 x 36mm. camera for black-and-white work in the tropics, as the slightest flaw on such negatives shows too much in the enlargement. I used a roll film camera of the $2\frac{1}{4}$" x $3\frac{1}{4}$" size and a $3\frac{1}{4}$" x $4\frac{1}{4}$" size reflex camera loading both plate and film. The latter was the more useful for general work, but I used the former on those occasions when I took walks into the mountains and weight was a consideration. Furthermore, negatives of these sizes permit of hand work for pictorial purposes, whereas very small negatives do not.

I found that the majority of commercial work done on gaslight paper tends to fade in the tropics in about twelve months or more. This, I think, is likely to be due to the use of an acetic acid stop bath (between development and fixation), traces of which are carried over into the hypo bath with them and a deposit of colloidal sulphur gets into the pores of the gelatin surface; this, in time, reacts with the silver image, causing fading. In the tropics I avoided the stop-bath practice and had no fading troubles. For enlargements I used two baths of hypo; in the first I used a little saturated sodium bisulphite to act as an acid stop-bath (after rinsing between development and fixation), while the second consisted of plain hypo. This procedure ensured thorough fixation.

I may add that all of my prints which had been sulphide toned proved thoroughly permanent in the tropics. The only likely deterioration was from mildew, but a bath of diluted celluloid varnish prevented this without marring the surface of the print.

Leaves from a Studio Diary

—*Continued from page 604*

when there is a sudden variation of temperature during processing. I have found that 35mm. film is apparently more susceptible to this trouble than other sizes. In summer it is a good practice to add Glauber's Salts (or sodium sulphate) to the developer in the proportion of about 3 ozs. per quart.*

*See Processing and Formulae Data Book, page 18.

Under these conditions development has no hazards, even when water temperatures rise to the eighties. The Glauber's Salts prevent undue swelling of the emulsion in the developer, and so eliminate the risk of reticulation.

Steve's comments were brief—"The best way of avoiding reticulation is to move to the right climate!"

Playing Safe

—*Continued from page 619*

Safelights. Proprietary articles which, in effect, are insulated because the tough rubber flexible cord is connected to a cord grip lampholder of the all-insulated type (which is inserted in the light from the outside), thus no current carrying conductor can make contact with the metal parts of the safelight.

General. All switches are of the all-insulated type and all flexible cord used is of the tough-rubber-sheathed type, commonly called "cab-tyre". Three-pin, flat-pin socket outlets are used to supply all devices, except the white light which is the normal room light. For those who are interested, the hot plate is an old electric range hot-plate, one element of which had burnt out. This element was built into a framework and is supplied from a socket outlet which, in turn, is controlled by a "Simmerstat". The "Simmerstat" is a proprietary device which enables the temperature of the hot-plate to be adjusted to suit the needs of the moment.

The Kodak Flexichrome Process

The Kodak Flexichrome Process is a simple and extremely flexible colour conversion process for the production of full-colour pictures from black-and-white negatives or from colour transparencies.

The technique uses colour dyes to convert a special photographic print to a full-colour picture. The dyes are applied with watercolour brushes, but are true dyes rather than watercolour or oil paints.

The process is far more flexible than any previous colour print-making method, since the colours in the print may be removed, altered, or replaced at any time.

Professional photographers will not require any additional darkroom or special equipment to produce full-colour prints with this process. Within a few hours after the black-and-white pictures are taken, a full-colour print can be delivered.

The process has proved to be of tremendous value to portrait and commercial photographers, as well as to magazine, newspaper, and advertising illustrators. Not only are such workers able to make full-colour pictures from any black-and-white negative, but they are able to reproduce, in colour, subjects which for technical reasons are extremely difficult to photograph with colour film.

Full-colour transparencies—in almost any size for photomural or display use—can be made by the Kodak Flexichrome Process as easily as colour prints.

The process is particularly well adapted for advertising and editorial work where a number of different illustrations ranging from line drawings to colour transparencies is to be combined in the production of an advertisement or editorial page. Kodak Flexichrome Film simplifies this work, since any type of continuous tone or line copy can be copied on the film, stripped into position on the combined page, and coloured with one colour, two colours, or full colour as necessary.

Any number of prints can be made from any given negative, but each print must be individually coloured. Colour applied to the print can be modified or entirely removed, or changed to some other colour, at will. This can be done at any time.

Basically, the Kodak Flexichrome Process is a technique whereby the silver in a special photographic image is replaced by coloured dyes. This is accomplished by the use of a special relief stripping film—on which the print is first made—and by a special processing technique in preparing the image for colour. The process cannot be used with ordinary photographic papers or films to produce colour images.

The production of a Kodak Flexichrome Print begins with the exposure of the special film to light and the selected black-and-white negative. This can be done either by enlargement or contact printing and is similar to the exposure of photographic papers.

The stripping film is then developed, however, in a special "tanning" developer which hardens the gelatin where the silver has been exposed to light, and leaves it "soft" at all other points. After development this "soft" of soluble gelatin is washed away by rinsing the film with hot water. This rinse results in a "relief" image appearing in the gelatin. Gradations in tone are represented in this relief image by various thicknesses of gelatin. The thicker the gelatin the deeper the tone. Thus, shadow areas which are deep in tone are represented by thick sections of gelatin, while highlight areas which are very light or almost entirely lacking in tone are represented by thin sections. The silver grains which produce the picture image are embedded in the gelatin.

COLOUR FROM BLACK-AND-WHITE

After the relief image has been produced the silver is bleached out. This leaves a hardly perceptible image on the film. The picture is brought back to visibility by immersing the film in a black dye which is absorbed by the gelatin in direct proportion to its thickness. This black dye is known as the "modelling agent" since it permits the worker to evaluate the photographic tones and qualities of his picture for colouring purposes.

The matrix film, after dyeing, is floated in a warm 2% acetic acid bath for a minute or two to loosen the adhesive which holds the relief image membrane to the film support. The membrane is then stripped from its film support and transferred to its final paper support. This may be any standard photographic paper with any surface texture desired.

When dry, the colour may be applied to the print. Watercolour type brushes are used to apply colour. As the dyes are applied to the print, they are absorbed by the gelatin relief image. *Each dye, as it is applied, replaces any other dye that may already be in the gelatin.* Thus a flesh tone applied to the print replaces the black "modelling agent." Colour applied in this manner becomes an integral part of the picture and preserves the purely photographic definition of the image. The fact that the picture has been hand-coloured is impossible to detect when colour is properly applied.

The intensity of colour depends upon the amount of dye applied with the brush. Colour is fixed and "evened out" by application of a 2% acetic acid rinse.

Colour, in general, need not be applied with great care. Large washes covering entire areas simultaneously are usually preferable. Even borderlines and edges do not present a problem. This is because most borderlines between local areas are described by a dark line or shadow, and the darker colour can be brought sharply to the edge of the lighter colour with little difficulty.

In the event that any serious colour mistake is made by the colourist, a new application of the standard black "modelling agent" to the print will result in the removal of all colour so that the photographer can start the colouring process over again. This can be done, without damaging the print, as many times as is necessary.

The surface of a completed print must be protected from abrasions and fingerprints by a coating of Kodak Flexichrome Print Lacquer. The lacquer may be applied with a brush, spray, or sponge, or the print may be dipped in a tray filled with the lacquer.

When the print is dry it can be cropped and mounted in a dry mounting press or by any other method customarily used with black-and-white prints.

For detailed working instructions, see The Kodak Flexichrome Handbook, price 2/-. A copy of this handbook is supplied free with each set of Kodak Flexichrome Colours.

Queensland Photographic Council

At a meeting of photographers held in Cleveland in June, 1952, it was decided to form a PHOTOGRAPHIC COUNCIL OF QUEENSLAND on the following lines:

The necessity of forming such a Council is discussed in an accompanying letter to all Presidents and Secretaries. In this circular the aims and objects, immediate and ultimate purposes of the proposed Council, are hereby set forth:

1. A PHOTOGRAPHIC COUNCIL OF QUEENSLAND shall come into being at the first plenary meeting of delegates called for the purpose in the manner as set out hereunder.

2. THE AIMS AND OBJECTS of the Council shall include:

i. To act as a correlating body for all existing and future properly constituted Photographic Societies (which term shall, for the present, include all clubs, and associations as constituted) in Queensland.

ii. To provide every facility for the Member-Societies to foster and encourage the development of Photography in Queensland in all its branches and activities.

iii. To establish and run competitions and exhibitions and similar projects amongst Member-Societies, amongst all interstate photographic organisations, and to hold International Salons. The selected entries shall be circulated for exhibition amongst all Member-Societies.

iv. To foster mutual good fellowship, information and knowledge amongst all Member-Societies by pooling lecturer and judge resources, and to work for the recognition of Australian photography on a level with other National Photographic Bodies, with the ultimate aim of encouraging the formation of a Federal Council of Australian Photography with the power to grant recognition of ability along the lines of F.R.P.S. and F.P.S.A.

To achieve these aims, it is suggested that all Societies in Queensland consider the above proposals and, if they are in agreement with the formation of such a Central Council, and are in sympathy with its aims and objects, they shall appoint delegates from amongst their members to a plenary session to be held at Brisbane during the coming Royal National Show Week. One delegate may be sent for every —— members, with a max. of 4 delegates, from any one Society.

At this first plenary session a Constitution will be discussed and agreed upon, office-bearers elected, and all details discussed for the immediate pursuit of the aims and objects for which the Council is being brought into existence.

It will be one of the immediate objects of the Council to seek federation with the Royal Photographic Society of Great Britain.

Necessary funds to operate such a Council will be discussed at this meeting, but, in the meanwhile, if any Society is prepared to bring or send any donation to the above address, the amount will be credited as advance payment of such a Society. (Some small funds for printing, paper and postage are all that need be incurred for the moment.)

As soon as the Queensland Photographic Council is established, it is proposed to proceed immediately to the formation of various groups within the Council to look after the special interests of the various branches of photography, and, by the formation of sub-committees on Pictorial Photography, Colour, Cine, Scientific and Technical, etc. etc., greater attention can be paid to the varying needs of the different branches, and efforts co-ordinated to a greater common purpose.

It is to be emphasised that membership to the Council shall be open *only* to properly constituted Photographic Societies, Clubs and Associations, and *not* to individuals.

In unity lies strength.

Circular to all Photographic Clubs, Societies, Associations and Bodies in Queensland.

Covering Letter issued by the Chairman.

Cleveland,
Queensland.
July, 1952.

Dear Mr. ————,

The growing interest in photography in Queensland, the vast possibilities of expansion of photographic societies within this State, and the very difficulties created by our enormous distances and small population, have led a group of keen photographers in Brisbane to discuss the formation of a *Photographic Council of Queensland* with the aims and objects set forth in the accompanying circular.

At a recent meeting of this keen group, I was honoured by being requested to take the Chair, and it is only because I feel that much good can be done at minimum cost to the cause of photography in Queensland, and incidentally in all Australia, that I have agreed to assist in every way the formation of such a Council.

I wish to make it abundantly clear that I am not motivated by personal ambitions, or desire for publicity, and the first act of the first plenary session of delegates shall be to elect a chairman and office-bearers. Now there are two major difficulties in the way of fostering better photography in this vast State: Firstly, there is the impossibility of existing clubs singly to organise State and Interstate (to say nothing of International) Salons and Competitions. It is by such Shows alone that the keen photographer can grade his work with acknowledged masters, can see their finished products and learn what can be done. Secondly, local clubs battling on their own have poor chances of obtaining worthwhile judges or speakers for their regular meetings.

It is primarily to overcome these obstacles that it is now proposed to form a *Queensland Council of Photography*, for once this is established with a moderate backing of funds, it will be possible for the Council to undertake the task of organising State and Interstate Exhibitions and Competitions, and, ultimately, to hold International Salons. In every case, each Member-Society will, in turn, get the complete set of accepted entries and be able to see the best work in originals. Judging will also be on an absolutely impartial basis, with (funds permitting) judges being obtained from leading clubs outside Queensland for the more important Salons. Similarly, speakers, local judges and other club "amenities" can be listed and pooled by the central body and arrangements made, again funds permitting, for local member-societies to call upon that pool for their individual benefit. You will see that, properly organised, the amount of good such a Central Body can perform is endless. By maintaining

Concluded on page 634

Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES (A/S 9, B/S 29, A/O 30, B/O 61)	129
NUMBER OF COMPETITORS	65
NUMBER OF NEW COMPETITORS	9
NUMBER OF PRIZE AWARDS	27

J.F.A., South Camberwell.—Award for "Hillside Gum" on general grounds of technique and arrangement; as a picture rather along conventional lines.

H.E.A., Campsie.—Glad to see your 21-year old picture—an amusing family incident well recorded. The landscape offered problems in the way of composition in view of the strongly parallel nature of the material. The importance of the mountain might be emphasised by slight trims from foot and sides.

K.L.A., Paddington.—HC for "Back Street" but there appears to be quite sufficient interest in this without the introduction of the car; suggest you try it again. At the same time the figure might be altered with a view to reducing the portrait aspect, e.g. in raincoat and hat pulled down—this attire would be more in keeping with the back-street motive. "Signal" HC on general grounds—would not say that the material offered you a great deal.

I.M.B., Corio.—Camp picture mainly of record interest and the technical treatment is rather on the hard side—try for a somewhat softer result.

E.H.B., Rosanna.—HC for "Liquid Light" but this appears to be more of a colour or movie subject; reduced to black-and-white there is hardly enough in it to hold our attention, some accent being required.

D.L.B., Campsie.—"Steps" is perhaps the best of yours, but once again in the absence of a suitable accent the appeal of purely pattern pictures of this type is insufficient to hold our attention. "Ghost Train" was ingenious but did not quite 'come off'. Perhaps this motive could be conveyed by a series of multiple exposures of different trains superimposed on each other. "Memorial" mainly of record interest. Technique appears to be improving but some stains are still in evidence.

F.E.B., Sydney.—HC for "Adventure"—very quaint. The sand-track subject is first-rate but requires a print with more punch. You might also take trims from both sides and foot with a view to having the bird's foot-prints entering from the left.

F.D.B., Ballarat.—Welcome to the contest. Neither subject matter appears to have offered you a great deal and moreover technique was hardly up to the mark. "Peaceful Waters" is the better but this is more of a colour subject and the focus of the camera appears to have been set at 10 feet. The park subject is very general and print on the contrasty side. We would suggest that you take some of your prints and negatives along to the local Kodak Branch with a view to obtaining some technical assistance at first hand.

E.C.B., Haberfield.—The landscape is the better of your two but at the same time we believe that it would have been a better proposition to concentrate on the rocks by way of foreground rather than include the the stretch of road which neither begins nor ends anywhere in particular. We suggest trims from the top and bottom and the elimination of any remaining road. The other print is of family interest only.

N.H.B., Wellington.—HC for both of the night photography pictures which represent very fair technical results. "Silent Sentinel" is the better. The other seems to need some figure interest to hold our attention. "Sheltered Cove" is nicely recorded but of family interest only.

K.J.C., Nedlands.—The garage subject is the better of the set subject entries though this is somewhat commercial in style. "Dark Avenue" is rather one-sided; appears to be the sort of subject that could only satisfactorily be handled by moonlight or some other form of supplementary lighting. "Cornucopia" is all right we suppose, if you like it that way!

L.G.C., Red Cliffs.—HC for "Flood Waters" pleasingly interpreted along conventional lines.

H.C., Glen Iris.—HC for "Choice of Seats"—a novel picture 'well seen'. As an arrangement we feel that it tends to be somewhat empty and we suggest trims from [illegible]r side with a view to bringing the diagonals to the corners of the frame and the accent to the intersection of thirds.

R.F.C., South Hurstville.—"Through the Portals" HC for first-rate technique but as a picture somewhat general and requiring an accent. The lane subject is very fair technically but hardly contains enough in either subject matter or tonal variation to hold our interest.

E.R.C., East Kew.—Print previously reviewed elsewhere.

E.G.C., Oaklands.—Congratulations on the two awards—the park subject is the better, this being pleasantly handled along formal lines, while the bon-fire is a good result for this old favourite.

B.V.D., Hurlstone Park.—"Floodlit" is the better of the two but here there is such a flood of light that the effect of night is almost lost. We suggest trims of say ½ inch from the right and two inches from the left together with a darker print. HC for the bridge subject but the viewpoint selected was not the best.

H.C.D., Temora.—Full marks for ambitious subjects fairly well recorded with your Folding Brownie, both having the merit of possessing distinct story-telling value. For "Curiosity" take a trim of a couple of inches from the foot and tone down the leaves in the background. The other subject suffered from a substantial degree of under-exposure, most of the subject being in heavy shade.

E.G.D., Coorparoo.—Welcome to the contest and congratulations on listing at first appearance. We would suggest a shade stronger print to bring up the cloud formation with considerable darkening of foreground and a trim of an inch from the top.

A.K.D., Lindfield.—"Wet Streets" the better of your two. As presented there seem to be too many items of interest down the left-hand side. The right-hand half is more pictorial and the figure could have been introduced as a distant accent. "T & G." is rather diffused and somewhat under-exposed. This is the type of subject for which early moonlight is desirable.

D.N.D., Haberfield.—HC for "One of Hundreds". There seems to be overmuch foreground and trims from top and right might be considered. "On Top of the World" is quaint—a happy use of simple material.

A.D., Bendigo.—Congratulations on "Recollections"—a very harmonious interest picture. There seems to be too much distracting material at the top and along the right margin and suitable trims might be taken. We would also suggest the use of a somewhat rougher paper and the toning down of the two youngsters. "Morning Mist" is good as an atmospheric impression but as a composition contains too many distracting elements that hardly hold together. "Silhouettes and Reflections" is ingenious; the motive should be simplified by trims of 4 inches from the right and about ½inch from the top.

F.L.E., Narromine.—HC for "Ragamuffin"—pleasingly unconventional.

M.F., Taylor's Arm.—Prize award for "Construction" on general grounds of novelty—a trim from the top might be considered.

B.G., Hamilton.—"Australian Landscape" rather on the hard side and once again we are doubtful as to the value of large, dark trees down the margins. Apart from that the material while characteristic does not appear to have offered you very much.

H.L.H., Ulong.—"The Old Silo" had possibilities by way of a study in old timber. Principal trouble appears to be in the comparatively large area of white sky—a filter would have been useful here.

J.R.H., Gisborne.—HC for "Sleepy Noon" mainly on the grounds of superior print quality. As a subject very restless in type; trims from top and left might simplify.

B.I., Corio.—Welcome to the contest and congratulations on above-the-average snow picture. This is a case where the park bench does form a helpful accent. A filter could have been usefully employed to provide a degree of sky tone.

L.W.J., Cloncurry.—Very fair results for 24 by 36 format though some surface dust is in evidence which suggests that even stronger precautions are necessary. "Sand-writing" is perhaps the best in the direction of a story-telling portrait. "Haunted House" is interesting but the structure is hardly decrepit enough to merit that title. "Decay" was hardly worth while. Dead trees such as in "Once Glorious" are rather old friends here; yours is above the average but we would recommend a 1¾ inch trim from the foot with a view to eliminating the landscape area altogether. An alternative version might be used taking a 3 inch trim from the top. Taking it generally your outlook is promising.

B.J., Wollongong.—"Margaret" is pleasingly unconventional but suffers from too much overall grey tone—we would like to see a stronger print with slightly more tone in features than in the background.

R.M.J., Lindfield.—Of your Set Subject entries with figures the award print is easily the best; the others look rather obviously posed. "Evening Light" possesses a degree of novelty but we recommend that most of the foreground lights be eliminated.

J.D.J., Sandringham.—Congratulations on First Prize award landscape "Pentland Hills" which is outstanding in arrangement and print quality.

S.H.L., Harris Park.—Glad to hear from you again—full marks for the Set Subject entries. Of the other two "Surging Power" is the better and perhaps a little local reduction with Eradicator might be tried with a view to putting sparkle into the bow wave. The other print is pleasing from the atmospheric point of view but somewhat repetitive as a composition.

K.M., Launceston.—"Hillside" is the best of your trio but we are far from happy about the sepia-toning; we recommend a darker print with trims from foot and right. "Elm Trees" generally pleasing record along conventional lines. "Swimming Pool" more in colour vein.

A.M., Waverton.—Welcome to the contest. Church subject is above the average thanks to suitable framing by shadow and greenery—would make a good enlargement.

K.M., Narrabeen.—Landscape is well recorded. There tends to be some division of interest between the foreground shack and the distant landscape. Interest could be centralised by trimming.

K.M., Haberfield.—HC "Atmospherics"—a very striking formation interestingly recorded. The horse subject, while novel, must be considered mainly of personal interest.

R.L.N., Mt. Isa.—Thanks for letter and congratulations on award print which represents the clever use of industrial material for artistic purposes.

N.O., Cardiff.—The dog subject is the better of your two; though mainly a record it possesses good punch and a nice sense of action. The trimming is rather formal and an improvement might be possible in this direction. The other subject did not offer a great deal and lighting conditions were not promising. We would suggest you try a very much darker print and bring up the cloud interest with Eradicator.

H.W.P., Inglewood.—All three prints represent first-rate results from 24 by 36mm. format, while your outlook generally is promising. "Perth Girls' School" is perhaps the best though we feel inclined to make more of the foreground by taking trims from the top and left. "St. Mary's" is a very nice technical result but lighting conditions were rather flat resulting in a somewhat all-overish impression. "Boat House" did not offer a great deal, the principal problem being an association of the four highlit areas of almost equal areas.

A.E.P., Williamstown.—Your group is fair technically but in our opinion none of the subject matters selected offered you a great deal from the personal angle. The best is perhaps the conversation piece of the two youngsters but here we would have preferred to see their heads close together rather than at either sides of the frame. A reflector might also have been used to advantage. "Gunyah" appears to have been photographed with the focus for about 30 feet; apart from that some figure interest was desirable. The remaining three adequately record the material selected but this does not appear to be very strong in general interest. We recommend you to study the best available examples of current work with a view to developing your outlook generally.

F.A.P., Surat.—Congratulations on "Harbour Sunset" which is by way of being a slightly different version of this familiar subject supported by an interesting tonal range in greys. The other entry would be of personal interest only but a print of greater punch should be aimed at.

C.F.P., St. Kilda.—"The Palace" is the better of your two but lighting conditions do not appear to have been very favourable with the subject matter in shade and the sky so brightly lit. "Foggy Morning" is very diffused but apart from that the arrangement tends to be one-sided. For your album take a trim of about 3 inches from the left—this would bring up the forked trees to a greater degree of emphasis.

M.R.P., Maylands.—HC for "The Tower" in modern vein, well handled technically. We believe that this would be considerably improved by trims of 1 inch from the top and say 1½ inches from the left, while opportunity might be taken when making a new print to correct the verticals. The winding creek is mainly in colour vein but in black-and-white the print offers excellent opportunity for control measures in the way of darkening the foreground areas and also the foreground tree. In arrangements such as this a degree of atmospheric separation of planes is desirable.

S.C.P., Abbotsford.—HC for child study pleasantly handled in high key. You might like to consider something in the direction of toning down the basket work at right and foot to a substantial degree.

A.G.R., Vermont.—Welcome to the contest and congratulations on very fair results from so small a format. "David" is nicely recorded with pleasant animation while "Evening Prayer" is a good impression but is a type of subject in which we seem to feel the need of a figure accent.

R.R., Moonee Ponds.—Congratulations on the three listings. "Window Cleaners" is easily the best. The other two were both HC for very fair handling of their respective subject matters. "Candle Flame" is excellently recorded but rather formal as a composition. A 3 inch trim from the foot would improve.

F.J.R., Healesville.—Congratulations on your very substantial degree of technical and artistic progress recorded over the last two or three years. The award print is the best but some toning down of the light along the right margin would be desirable. The other table-top is more in colour vein—a somewhat softer print would be an excellent basis for hand-colouring. "Mirrored Beauty" is a very nice print but again more of a subject for the colour photographer owing to its somewhat general nature and to the fact that it is always difficult to establish composition where large areas of water are concerned. "Quartette" is an improvement but it remains somewhat difficult as subject matter from the point of view of unity of arrangement.

J.R., Hazelwood Park.—Glad to see you keeping up the good work. "Sun in a Room" is a most successful result from simple material—would make an excellent enlargement subject to slight trims from top and foot. We also commend "Narrow Street"—you certainly have a quick outlook for the possibilities of severe material of this type. "Plant" had possibilities but the arrangement is on the empty side. "Pot and Jar" is worth trying again but the brightness range is excessive and some supplementary lighting would be essential. The other two did not offer you anything in particular.

D.M.S., Scone.—Current entries represent attractive presentations. The seascape is the better mainly on atmospheric grounds; as a composition somewhat severe with so many parallels.

M.S., Gardenvale.—Congratulations on the two listings. "Snowscape" is the better. We are wondering whether there was any good reason for the pronounced twist on the print. The bank exterior by night is recorded with superior technique but in the absence of some accent or other additional element somehow fails to hold our attention.

F.B.S., Balgowlah.—HC for the milk-bar candid—an excellent result under the circumstances.

G.S., Ravenswood.—Welcome to the contest and congratulations on award at first appearance. Your picture "Evening" contact size is very striking and we strongly recommend an enlargement.

G.S., Mildura.—HC on general grounds for "Pattern by Lamplight" but we are not very happy about the composition. Architectural detail generally speaking does not represent a type of subject matter of wide appeal.

E.F.S., Hampton.—Superior technique carried the seagull group into the award class. In any future prints we would suggest eliminating the right-hand bird as it is too close to the margin. A slight trim of about ⅛ inch from the top should be taken at the same time. Of the Set Subject entries, "City Lights" is easily the best subject to the comments previously made on the P.S. of Vic. version. The other two are rather on the empty side as regards general interest. The opossum subject is certainly first-rate technically.

W.A.S., Croydon.—HC for "Monkey Business", the ornaments being convincingly grouped on suitably textured material.

M.A.S., Toorak.—Of your trio we prefer "Autumn Afternoon" but the print is on the contrasty side; when working so close to the sun it is difficult to avoid paper-white sky. In any case a substantial trim should be taken from the top. "Sentinel" is weird; so weird, in fact that we would suggest dispensing with a couple of inches of foreground. An alternative version might be included in the album with a 2½ inch trim from the top. "Peaceful Landscape" appears to have its motive weakened by the heavy erosion in evidence in the foreground and we therefore suggest a trim of 1¾ inches from the foot.

C.H.S., Heidelberg.—Of the Set Subject entries, we prefer "Skyline", though this is somewhat on the contrasty side and the cloud formation could be softened to provide the relief afforded by the introduction of a suitable middle tone. Recommended trims are 1½ inches from the left and 1¼ inches from from the top. The night-time milk-bar subject is on the heavy side as one would expect with an exposure of 1/10 sec. at *f*/4.5. The portrait is a very fair result along conventional lines—and subject to our usual comment about looking down-poses.

J.J.W., Balgowlah.—HC for "Street Scene" a good result from somewhat slight material.

M.J.W., Elmhurst.—Very fair technical results but as subjects mainly of personal and record interest.

G.W., Belair.—Congratulations on award print "Gums", one of your best to date possessing some balance and good tonal interest. Next we would place "Mist at Night"; a trim might be taken to the left to reduce the pull of the patterned gate. "Night Train" is well recorded, but not very strong in general interest. "Almond Blossom" is rather general—remember that the part is great than the whole.

Queensland Photographic Council

Continued from page 631

the delegate system, moreover, the Council belongs to, and speaks for, every properly constituted photographic society in Queensland.

You will see that, if we are successful, it will not be long before all the other States will form their own State Councils and this will pave the way for the formation of a Grand Federal Council of Photography in Australia . . . a body which will have enough weight to grant titles every bit as important as the F.R.P.S. and F.P.S.A. now so eagerly sought outside.

We should, therefore, like you to discuss this project carefully and fully at a meeting of your Society. If you agree that the aims and objects are worth pursuing, and you are in sympathy with the idea, will you elect as many delegates as possible and ask them to attend the first plenary session in Brisbane, during the Royal National Show Week. If you have no members coming to Brisbane then, and you can appoint some friends in Brisbane to act on your behalf, we will be glad to accept them for this meeting as your representative.

As time is very short for the proposed meeting, will you please be good enough to come to an early decision so that we can acquaint you of the exact date and place of our first meeting.

All ideas improving on the scheme as outlined in the Circular will, of course, be most welcome at the meeting.

Yours sincerely,
R. GREGORY, A.R.P.S.

The 'A.P.-R.' Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"
One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A	CLASS B
First Prize—Value £2/2/-	First Prize—Value £1/1/-
Second Prize—Value £1/1/-	Second Prize—Value 15/-
Third Prize—Value 15/-	Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries justifies.

1953

January	Closes November 10	"Tree Study"
February	Closes December 10	"Against the Light"
March	Closes January 10	"A Study in Low Key"
April	Closes February 10	"Along the Waterfront"

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography, Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per subject, i.e., eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are unmounted, each must be tipped on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—1st Floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Forthcoming Salons and Exhibitions

Lincoln Salon. — Nov. 10th
Information from: Exhibition Committee, Lincoln Camera Club, 5 Monks Road, Lincoln, England.

Madrid Salon of Photography. — Nov. 15th
Information from: Secretary, Royal Photographic Society of Madrid, Celle-del-Principe 16, Madrid, Spain.

New York State Museum of Nature Photography. — Nov. 25th
Information from: Mr. W. J. Schoonmaker, N.Y. State Museum, Albany 1, N.Y., U.S.A.

International Photographic Salon of Japan. — Nov. 15th
Information from: International Photographic Salon of Japan, The Asahi Shimbun Buildings, Yurakucho, Tokyo, Japan.

Chicago Lighthouse Exhibition of Stereo Photography. — Nov. 10th
Information from: Mr. Geo. W. Blaha, Exhibition Secretary, Chicago Lighthouse for the Blind, 3323 W. Cermak Road, Chicago, Illi., U.S.A.

Kentucky Nature Salon of Mono Prints and Colour Transparencies. — Nov. 14th
Information from: Dr. W. F. Furnish, Box 81, University of Louisville, Louisville 8, Kentucky, U.S.A.

P.S.A. Series of Three-Colour Prints Competition. — Nov. 20th
Information from: Mr. W. H. Savary, Contest Director, R.F.D., No. 2, Box 221, Plainfield, N.J., U.S.A.

Milwaukee International Exhibition of Photography. — Nov. 24th
Information from: Robert J. Lauer, C/o Milwaukee Glove Co., 807 S. 14th Street, Milwaukee 4, Wis., U.S.A.

Delhi All-India Salon. — Nov. 1st
Information from: T. Kasinath, 15 A/29 Karol Bagh, New Delhi, 5, India.

Bordeaux Salon. — Dec. 20th
Information from: M. Andre Leonard, 17 Rue de la Ville de Mirmont, Bordeaux, France.

Salon of Mountain Photography. — Dec. 17th
Information from: Senor Secretario de la Real Sociedad, Espanola de Alpinismo Penalara, Evenida de Jose Antonio 27, Madrid, Spain.

Lucknow International Salon of Photography. — Dec. 15th
Information from: S. H. H. Razavi, Amateur Photographic Association, 63 Yahiapur Road, Allahabad, India.

Photographic Association of Bengal. — Dec. 25th
Information from: B. K. Makergee Salon Chairman, Photographic Association of Bengal, 24B Hindusthan Park, Calcutta 29, India.

Wind and Sun Photographic Exhibition. — Dec. 3rd
Information from: Mr. Ernest Vaughan, Box 856, Twenty-nine Palms, California, U.S.A.

Des Moines Annual International Salon of Photography. — Dec. 8th
Information from: Mr. L. W. Faucett, Des Moines Movie and Camera Club, Y.M.C.A., 4th and Keosauqua, Des Moines, Iowa, U.S.A.

Springfield International Exhibition. — Dec. 4th
Information from: Salon Secretary, Springfield International Salon of Photography, The George Walter Vincent Smith Art Museum, Springfield 5, Mass., U.S.A.

Cuban Salon. — Dec. 4th
Information from: Club Fotografico-de-Cuba, O'Reilly, 366 Altos, Habana, Cuba.

Review of September Portfolio

By KARRADJI

There is one type of subject to which I always feel strongly attracted and, to my way of thinking, it could have no better prototype than N.O.'s introductory print, "Homewards." Surely many a photographer must have seen a footbridge such as this and passed it by as representing most unpromising subject matter; on the other hand, our author has not only recognised the latent possibilities, but made a first-class pictorial job of the recording—and when I say first-class I mean first-class. It is another of those pictures in which everything is just right—the introduction of the figure and its realistic pose; the interesting shadows running to the corners; the softly rendered clouds of appropriate shape to parallel the feeling of the shadows; the camera viewpoint which shrewdly concealed the bases of the uprights, allowing them to emerge gently from the planking; the slight unevenness of the horizontal beams; and the absence of symmetry between left and right. All these factors went into the making of a most likable print and one that, by its very nature, proved an admirable introduction to our current portfolio.

The misty softness of D.M.'s "Come On, Let's Go" meant ever so much to the success of the impression, as did the general simplicity of the lines and tones, the latter nicely set off by the slight feeling of landscape pattern interest above the figure—this is just strong enough to meet the situation. The print proves once again, if further evidence is needed, of the value of the corner as a source of important lines and movement. Finally, the feeling of light and mystery ahead of the figure adequately expresses the title without need for words.

A.E.B.'s "Early Morning" is a satisfying arrangement deriving its success from several elements. First of all we have the very successful tree grouping; I like the respective tree shapes, with their appealing tonal relief; and, of course, I like the feeling of light airiness of the background with the highlights judiciously relieved by the slight impression of shrubbery and hills. In this example we do not have the usual contrasty silhouetted arrangement; the whole scheme is soft and inviting. The eye finds a degree of interest in the trees and then, drawn by the well-placed foreground shadows, passes through the arches into the sunlit area beyond.

H.C.'s "The Way Home" demonstrates to advantage the value of simplicity as compared with insistent textures and detail; actually, the only detail in evidence here is that to be seen in the tree trunk, this being just strong enough to relieve the mass behind it. The horse and cart was advancing towards the photographer at the moment of exposure, but somehow I feel that I would have preferred to see it moving the other way; I think that, in this new position, it would more effectively have followed the line of the road over the hill and thereby added considerably more to the composition.

Why is it that there is so often something pictorially attractive about anything approaching the derelict state? And to this belief V.T.'s "Lone Cart" is no exception. In this case, the subject is ably helped along by the surroundings; the uninsistent bush track; those very obliging background trees and the overall low tonal scheme; and, of course, not forgetting that very important left-bottom corner. Once again—only too often do we see subjects requiring a low-toned scheme reproduced with harsh lighting and contrast, with a result that every nail and bolt shows out with such clarity that each could be counted—with consequent loss to artistic presentation. The point about this picture is that everything is in perfect harmony.

To me the principal interest in E.H.B.'s "The Swinging Road" is that it could hardly have been more perfectly drawn "according to the book" had it been a blackboard diagram. It would have been hard to obtain a more telling example of the famous S-type of compositional layout than this photograph in which every element seems to have gone out of its way to create it. Not only is the road in the right place, but so are the ferny masses at each bend, not to mention the line of dark trees on the horizon; note that all these elements keep the upward curve moving most gracefully. Yet, as we know, curves are not enough; some other element is necessary—and here we have it in the shape of the group of trees in the top-left corner. Observe how they neatly cut through both the road and the background belt of trees—this group really *makes* the picture.

Not a great deal can be said from the compositional angle concerning A.A.A.'s "Road Block," but most certainly we can all pause and enjoy this picture, drawing perhaps on our store of memories when we have encountered just such a spot, sharing its calm peacefulness with two or three young calves and their strangely curious gaze. Truly the feeling of unusual quiet and content has been well caught—and, as a corollary, I would strongly advise the author to select a new title.

E.J.P.'s "The Old Cart Track" is another presentation that appeals to me by virtue of its simplicity, together with the fact that every element pulls its weight in a sincere endeavour to make the print a worthwhile impression. Nothing is too insistent in those masses, or in the clouds, or in the delicate lighting. The only element which might be called emphatic is that necessary set of curving lines of the cart tracks as it leads the eye into the picture from the bottom-right corner.

I feel that the main interest of E.F.S.'s "Farm Tracks" is not so much the tracks themselves (which look more like some type of erosion than actual tracks), but documentary feeling of the picture as a whole—a contrast between the neglected land in the foreground and the happy, cultivated, cared-for area over the fence. I like the author's viewpoint and the tonal scheme which conveys so effectively the rise and fall of the ground—it is the low lighting source which has helped so considerably in this respect.

Moving to page 546, I must ask another question: Why is it so many of our recognised artists appear to have owed their recognition to the "back-washes" of their cities? We might go on from there to ask why is it that so many of our most interesting photographs have been derived from this same borderline source? Careful manoeuvring can quite often result in excellent textural arrangement, of which B.F.N.'s "Back Alley" is no exception. In this little corner all kinds of different architectural odds and ends seem to have collected themselves together for the benefit of the photographer—sheets of iron and weatherboard, bricks and windows, highlights and shadows. More important

Continued on page 637

Editorial Notes

PRIZE LIST—OCTOBER, 1952

CLASS A—SET SUBJECT

First †"Design in Wrought Iron," S. H. Lofts
Second †"Phantom in the Sky," F. L. Elrington
Highly Commended: B. V. Davis, S. H. Lofts, Kiki Mathews, M. Sheppard, E. F. Stringer.

CLASS B—SET SUBJECT

First †"Arcade Entrance," *J. Merry
(Equal) †"The Loneliness of Night," N. Youngman
Second †"Street Crossing," Rosemary Johnson
(Equal) "Skyline," C. H. Strover
Third †"1 a.m.," *E. Douglas
(Equal) †"Mist at Night," G. Windle
"Rendezvous," H. W. Parker
Highly Commended: K. L. Aston, D. L. Beet, Noreen Burke (2), K. J. Carter, E. G. Cubbins, D. N. Dove, F. B. Solomon, G. Stott, C. H. Strover, J. J. Waterer.

CLASS A—OPEN

First "Recollections," A. Doney
(Equal) "Pentland Hills," J. D. Johnstone
Second "The Pier Cleaners," E. F. Stringer
(Equal) "Construction," M. Farrawell
"Window Cleaners," R. Ritter
Third "Snowscape," M. Sheppard.
(Equal) "Hillside Gum," J. F. Abson
Highly Commended: H. E. Andrew, F. E. Bennett, L. G. Chandler, A. Doney (2), F. L. Elrington, J. R. Hopkins, S. H. Lofts, K. Malcolm, S. C. Piper, R. Ritter (2), M. A. Stratton, E. F. Stringer.

CLASS B—OPEN

First "The Moonlight Sonata," D. M. Saunders
Second "Pocket Parade," E. R. Cornish
(Equal) "Elite," F. J. Roberts
"Autumn, Albury," E. G. Cubbins
"On Top of the World," D. N. Dove
"Harbour Sunset," F. A. Payton
Third "The Old Church," *G. Stewart
(Equal) †"Sun in a Room," J. Rogers
"Gums," G. Windle
"Aloof and Measureless," Enid Bird
"To Mysterious Heights," R. L. Nankervis
Highly Commended: K. L. Aston, E. H. Baxter, R. F. Corbett, *H. C. Devine, *E. G. Dabelstein, L. W. Jenkin, N. Ozolins (2), H. W. Parker, C. F. Penzig, M. R. Pocock, F. J. Roberts, J. Rogers (2), W. A. Stow, C. H. Strover.

†*Indicates reproduction in an early issue.*
**Indicates new competitor.*

Contest Rules are published in the current issue, page 635.

WELCOME TO NINE NEW COMPETITORS

It is with much pleasure that we welcome the following nine new competitors: F.D.B. (Ballarat), E.D. (Balgowlah), E.G.D. (Cooparoo), H.C.D. (Temora), B.I. (Corio), A.M. (Waverton), J.M. (Footscray), A.G.R. (Vermont), G.S. (Ravenswood). Three prize awards and two H.C.'s were gained by the foregoing competitors.

PROMOTION TO "A" GRADE

The following promotion is announced, effective November 11th: L. W. Hawke.

CAPTION AND TECHNICAL DATA

Cover Illustration:

Light and Shadow, *Enid Bird.*—First (Equal), Class B, Set Subject for September. Exp. 1/10 sec., *f*/11, Super-XX, K2 filter, folding camera.

Australia's Tribute to Harold Cazneaux, Hon. F.R.P.S.

On October 27, 1952, at the Assembly Hall, Sydney, the Sydney Camera Circle in association with the Photographic Societies of Australia, is sponsoring an evening of public tribute to this great man of pictorialism in Australia. Circular letters have been issued by joint Hon. Secs., Monte Luke, F.R.P.S., and H. N. Jones, A.R.P.S., to Australia's one hundred-odd societies and early replies have indicated that the occasion is certain to be afforded universal support. Jack Cato, F.R.P.S., has agreed to take the Chair and *compere* the occasion, and there will be a screening of some fifty lantern slides characteristic of Caz's best known pictorial works. Readers are urged not to miss attendance on this evening which promises to be the most important pictorial photographic occasion the century. The evening will conclude with a colour screening.

Review of September Portfolio

Continued from page 636

still are the accents—observe how much this picture loses had any one of the following three elements been omitted—the square of concrete in the foreground, the ladder on the roof above, and the twin aerial masts near the left margin. As a thought for our more enterprising city camera clubs, I put forward the thought—what about an outing or set subject for "A Back Lane".

I have often looked along the original of J.J.W.'s "Wynyard Lane" and given some thought to its photographic possibilities. Certainly the author has handled his material well, emphasising the feeling of straight walls and towering uprights, at the same time dexterously avoiding those advertising signs which are so much in evidence in such areas. The trimming is excellent; so is the placing of the foreground, with its inconspicuous accent. I feel that this picture was no accident, that the photographer studied his material at different times of the day until he was sure that the best possible lighting was in evidence. Those foreground shadows to right and left lead nicely to the group of middle tones and thence to the highlit area—altogether a nice feeling of unity.

I feel that J.H.J.'s "Highland Winter Road" is a picture to be admired for its technique and attractiveness as a record rather than something to be lived with. The weakness is the arrangement of sundry shops and buildings along the right margin; surely these present an element that tends to offset the decorative beauty of the snow-laden trees. Perhaps a more direct viewpoint from the opposite footpath would have been productive of a rather more pictorial arrangement.

R.B.'s "Timber Track" appears to be another example of mainly record interest—a moment of meeting effectively framed by the bushland aspect. The title seems to me hardly fitting, for, as a rule, we usually associate timber tracks with deeply-cut ruts caused by heavily-laden wheels.

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach "The A.P.-R." not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF VICTORIA

The average amateur photographer gives little thought to the scientific principles involved in the design of the apparatus he employs, but there can be no doubt that some appreciation of how these principles are applied will result in more effective use of equipment. Having this in mind, the Society is indebted to member W. C. Gallagher for his interesting and instructive talk on Practical Photographic Optics at the Radio School on Aug. 15. Mr. Gallagher brought along some most intriguing apparatus for demonstrating the action of various lenses and filters, and for showing the action of condensers and diffusers in enlargers. Arrangements are to be made for these demonstrations to be given again at a later date for the benefit of members who were not able to be present.

The meeting at the club room on Sept. 4 provided one of those 'mixed grills' that appear to be always acceptable to members. Mr. John Fried, who is always so ready to help others, demonstrated various enlarging and print developing techniques that should prove useful to those who were privileged to see them. Following upon this, Mr. C. C. Arnold screened a selection of beautiful colour slides taken during his tour of Europe last year. His commentary included exposure details that should be of value to others in their colour photography. At this meeting the *Contact Print Competition* was brought to a conclusion, first place going to W. E. Wills for his excellent group of six prints.

Now that the longer days are with us there should be a considerable increase in outdoor photographic activity and camera enthusiasts who feel the need for help in this, or indeed in any department of photography, are invited to link up with the Society and take advantage of the assistance so willingly offered by the more experienced members. It should be noted that the Society makes special provision for country as well as city members, and all camera users who may be interested are invited to communicate with the Hon. Sec., Mr. E. R. Cornish, 408 Collins Street, Melbourne, Tel. MU4663. E.R.C.

BALLARÁT CAMERA CLUB

The monthly business meeting of the Ballarat C.C. on Aug. 27 was well attended. It was heartening to have two ex-members rejoin, and a welcome was extended to two visitors. Delegates were nominated to attend a meeting in Melbourne, the aim of which is to bring about an affiliation of all Victorian Camera Clubs.

It was decided that, in order to encourage the production of more prints, the *Open Competition* should be divided into two sections—"A" for advanced workers, prints to be on standard size mounts, and "B" for beginners, prints to be any size, mounted or otherwise. In "B" Grade the negative must be the work of the competitor, but the print may be done by another or with assistance. The *Set Subject* will still be unmounted and on whole plate paper, but in future there will be two subjects each month. As *Silhouette* is a subject to be introduced in the near future, arrangements were made to take some of this type of picture in the club rooms on Sept. 10.

Club members paid a visit to the Art Gallery one night during the month to view some pictures of French architecture. These photographs were originally taken for distribution in French schools and were certainly worth seeing; more particularly as such subjects are unavailable in our own country. The commentary given on the pictures was thoroughly appreciated.

Mr. N. Harvey gave a talk on Aerial Photography, emphasising its importance and the accuracy of maps made from the resultant photographs. All his points were fully illustrated with photographs, and as aerial photography is a branch with which few of the members were conversant the talk was greatly appreciated.

There were more competition entries than usual. The Set Subject *Trees* was won by G. F. Howman with "Centenarian". In the *Open* Section the standard was particularly high and the Art Committee declared that they had never before had such a difficult task. Honours were shared by G. F. Howman with "Salaam" and A. W. Strange with "Hillside Shadowplay". D. Featherstone's print was very highly commended. M.S.

SYDNEY SCIENTIFIC FILM SOCIETY

The following brief notes have been taken from the Annual Report of the Council to be presented to the General Meeting scheduled for Sept. 29.

During the year the Council of the Society has met four times under the Chairmanship of its President, Professor P. D. F. Murray. The Exec. Committee met seven times during the year to deal with the many details connected with the Society's activities.

Monthly screenings have continued regularly and have proved to be the most popular item of the Society's activities, attendance now averaging 600 as compared with 25 a year ago. A second screening of monthly films has had to be made in order to accommodate this large audience.

A total of 56 scientific films covering every phase of study was screened during the year. Many addresses were delivered to members by the Professors of the University and other scientists. Membership now totals 543, showing an increase of 289 since June, 1951.

The financial status of the Society is just about in a state of equilibrium; the Society therefore urges members to do their utmost to obtain new members and donations which will permit of further expansion.

A great deal of work is being done by the panels selected to appraise films for publication. These committees have viewed 266 films, varying in length from one to six reels.

A new Catalogue of Scientific and Technical Films is being prepared by a special Publication Committee.

The Society has received much support from scientific and technical journals and from the newspapers and periodicals.

Some of the films planned for future screening include:

October 27: *Dissection of the Dog Fish, Science in the Orchestra, Chapter and Verse.*

November 24: *Life Cycle of the Pin Mould, Lesson in Anatomy, Electronic Evolution, How to Build an Igloo.*

December 15: *Travelers in Action, Vernier Scale, Farnborough Air Show.* H.H.

KODAK CAMERA CLUB, MELBOURNE

The night of Aug. 13 was the closing date for the entries for our *Club Crest*. Nine entries were brought in; three were selected, and the authors had until Aug. 27 to make final adjustments and alterations. After the selection of these entries Mr. F. Atkins gave us a very interesting and practical demonstration of the *Flexichrome Process*, which was thoroughly enjoyed by all present.

On Aug. 27 members were asked to bring along films they had taken and we would run them through on either of the two projectors we had managed to secure for the evening (16mm. and 8mm.) Unfortunately this evening was also the final date for the *Club Crest Competition*, and with the other Club business time prevented us from seeing more than one roll of 16mm. colour film brought in by Mr. F. Atkins. The crest submitted by Mr. Jan Kroef was a winner all the way, and was unanimously chosen. The sketch has been placed in the hands of the badge makers and we are eagerly awaiting the arrival of the finished article.

At out next meeting on Sept. 10 Mr. C. Wilson will give us a talk on *Mounting and Finishing of Prints*, which should prove a great help to all members. C.W-B.

ADELAIDE CAMERA CLUB

'Something different' was offered members for the August outing in the form of a visit to St. Peter's Cathedral, North Adelaide. Features of the cathedral are its stained-glass windows and magnificent carvings. There was material for colour as well as monochrome.

A practical demonstration of modern lighting in portraiture was given on Aug. 18 to sixty members by Messrs. Zeising and Dansie. Members brought their cameras and all had an opportunity of photographing model Helen Williams in any pose they cared to nominate.

The general meeting was held on Sept. 1 and the conduct of club business was followed by the Monthly Print Competition and criticism; also a special competition to discover the *Best Outdoor Night Photograph*. This was won by M. Hunter with "Light's Vision", a fine study of Adelaide at night with the statue of Colonel Light silhouetted in the foreground.

The "A" Grade Competition Merit Awards were gained by J. Windle with "In Port" and G. Zeising with "Bent Gum Tree". In "B" Grade the winners were: E. Spargo, "Study No. 2"; I. Minck, "Fisher Lass" and G. Windle, "Flood Waters". K.T.C.



Messrs. George Zeising (left) with Dudley Dansie (right), demonstrated modern lighting in portraiture with model Helen Williams (centre) at the Adelaide Camera Club. (Keith Cook photograph.)



Maurice Hunter with his prize-winning picture "Light's Vision" in the recent Adelaide Camera Club's special competition for the "Best Outdoor Night Photograph." (Keith Cook photograph.)

MELBOURNE CAMERA CLUB

On Aug. 7 a one-man show was given by a worker of the "old school", Mr. C. R. Hartman. A meeting of the Technical Group was held on Aug. 11, when the club President, Mr. Broadhead, gave a lecture and demonstration entitled *Afterwork on Negative and Print*.

Mr. F. N. Corrigan, deputy chairman of the Country Roads Board, screened colour slides on Aug. 14, at the Radio School Theatre, dealing with national parks in Australia and their proposed development. A meeting of the Pictorial Group was held on Aug. 18.

Mr. E. Merton of Kodak Ltd. gave an excellent demonstration of *Combination Printing* on Aug. 21. The Colour Group met on Aug. 25. On the night of Aug. 28 the *Second House Exhibition* was held and a criticism was given by Mr. Dickinson.

The Lake Mountain Outing Competition was won, in "A" Grade by L. Hawke, and in "B" Grade by N. Crouch. A successful night outing in the city streets was held on Aug. 31. On Sept. 1 practical and individual instruction was provided for the Technical Group members by advanced workers of the club operating a battery of enlargers.

Mr. Athol Shmith's one-man show on Sept. 4 was very successful. A welcome member to the meeting of the Pictorial Group, which was held on Sept. 8, was the well-known *A.P.-R.* worker, John Hopkins. It is the function of this Group, led by Mr. G. S. Harrison, to foster the artistic side of photography.

Alterations to the clubrooms are well under way, and members now enjoy the convenience of a greatly enlarged accommodation, whilst plans for a "super" darkroom and studio are being carried into effect.

Good things for the next month are:

Oct. 16—*Print Finishing and Mounting* by Mr. J. Henderson. Closing date for the *Third House Exhibition*.
Oct. 20—Meeting of the Colour Group.
23—*Aerial Photography* by Mr. P. V. Payens.
26—Outing to Williamstown Wharves.
30—Monthly Competition—*Open Subject*.
Nov. 3—Meeting of the Technical Group.
6—Annual Meeting.
10—Meeting of Pictorial Group.

B.F.N.

CESSNOCK CAMERA CLUB

At a public meeting held in Melvic Studios on July 14 it was decided to form a Camera Club in Cessnock. At this inaugural meeting the following officers were elected for one year: *President*, B. Melville; *Secretary*, J. Peart; *Treasurer*, W. Potts. The President then stated the general aims of the club. Following this there was an informal talk on photography among those present.

At the next meeting, held on July 21, Mr. Osland entertained members with his still projector and some Kodachrome slides of Cessnock and the surrounding district. Many of the members were surprised at the beauty he had captured in the autumn tonings on the slopes of Mount View.

On July 28 the Club's constitution was drawn up and it was decided to hold a meeting each fortnight. An outing to Black Creek on Sunday Aug. 3 was enjoyed by all and many fine shots were secured. Members criticised these photographs at the meeting on Aug. 11; advice on weak points and technical flaws in their work was given to the younger members. A competition, to be judged every two months, was inaugurated, the judging to be by popular vote.

J.P.

NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

The competition for August was a Set Subject, *Trees*, the judge being Mr. H. N. Jones, A.R.P.S. After judging the prints Mr. Jones gave an interesting commentary and some very helpful advice to as many competitors as time would allow. The result of the competition was:

A Grade: 1, V. Hibbard; 2, D. Michel; 3, T. Wilson and J. McArthur (equal).

B Grade; 1, Miss M. Bjeering; 2, Mrs. R. Johnson and A. Deitrich (equal); 3, T. Harrison.

C Grade: 1, T. Moate; 2, J. Gregory; 3, F. Walker.

On Sept. 10, Mr. H. Tolhurst and Mr. T. Wilson gave a very good talk on *Exposure*—one dealing with the technical side and the other with the various methods of arriving at an exposure figure by means of calculators, visual (extinction type) meters, photo-electric exposure meters, etc.

On Oct. 8 there will be a showing of members' movie films and colour transparencies. The competition on Oct. 22 will be *Portraiture* as a set subject.

D.M.

MARYBOROUGH CAMERA CLUB

The annual meeting of the club was held recently in the Adult Education Hall. Despite the small membership of the club the year was most successful. In addition to many day and night outings two interesting theatre evenings were held in co-operation with the Maryborough Players. At three of the meetings the members were shown a series of colour slides on the Adult Education Board's fine slide projector.

A representative from Kodak Ltd., Mr. Geddes, visited the club and gave a detailed lecture on colour work. The monthly print competition continues and the last one, *Doorway*, was won by P. Groom. Mr. T. Strong has kindly consented to show a set of prints each month in the School of Arts lobby.

The annual exhibition of prints attracted much interest. The prints were sent to the Kingaroy Camera Club for display, and are now on the way to England.

The officers elected were: *President*, P. Groom; *Vice-Presidents*, F. Lawrence and J. Kuskie; *Secretary-Treasurer*, A. Kearney.

It is proposed to cater for box camera owners and beginners generally by mutual aid and demonstrations, thus promoting the objects of the club which are to create an interest in picture-taking and to spread the knowledge of photography.

A.K.

THE INSTITUTE OF PHOTOGRAPHIC TECHNOLOGY

The Institute has been in existence for quite a number of years but, by reason of its membership being restricted to those persons interested in and concerned with the more technical side of photography, this fact is not as widely known as one might be led to expect.

Our prime objects are the promotion of wider and improved applications of photography in Science and Industry and the dissemination of technical knowledge of photography wherever possible. With these objects in view the Institute has made donations of textbooks and reference works to the libraries of the Photographic Section of the Melbourne Technical College and, more recently, the Melbourne School of Printing and Graphic Arts.

The most important project as yet undertaken by the Institute has been that of reorganising and enlarging the Photographic Section of the Museum of Applied Science of Victoria. This project is rapidly approaching completion and upon the arrival of historical information from France, England and America the exhibit will be put into practical being. It is proposed to cover all aspects of the photographic medium both historical and contemporary. The Museum authorities have available facilities of a very high standard for the purposes of reproducing or simulating equipment that cannot be obtained by purchase or donation.

Initial membership of the Institute may be of either of two classifications, namely, Student membership or Ordinary membership. The Student membership has but recently been formed to permit students of photography a three-year period in which to profit from the activities of the Institute before preparing the paper on some technical aspect of photography or allied science required for acceptance as an Ordinary Member. Elevation to the status of Associate of the Institute is only considered after two years' active and valuable participation in its affairs as an Ordinary Member. The honour of Fellow can be bestowed upon those Associates making some outstanding contribution to Photography. Honorary Associateships and Fellowships are created as Council may deem fit.

Meetings of the Institute, at which visitors are at all times most welcome, are held on the first Thursday of each month, usually in the Second Floor Library of Kelvin Hall, but occasionally at other locations. Meetings have been held at the Melbourne University for a lecture on Astronomical Photography, the Metallurgy Theatre of the Melbourne Technical College, when a large audience had to be accommodated for the first public demonstration on the Flexichrome Process, and at the Melbourne School of Printing and Graphic Arts, when the Institute was invited to inspect the School's premises and activities.

The next two lecturers arranged for September and October will be respectively Mr. Brian Cronin of the Sensitometric Dept. of Kodak (A/asia) Pty. Ltd., who will speak on *Practical Aspects of Sensitometry*, and Messrs. E. Smith and W. Jackson of the C.S.I.R.O. Building Research Division, whose subject will be *Calculation of Exposure for Colour and Black and White Reversal Films*. Most of the lectures presented to the Institute are printed as the transactions of the Institute.

J.K.

THE WESTERN AUSTRALIAN CAMERA CLUB, INC.

The Monthly Meeting was held at "Bacton House", 723 Hay Street, Perth, on June 26. The photographic subject for the evening was *Night Photography (Outdoors)* and the few prints submitted were of a very high quality. Points awarded were: 1, E. Thew; 2, D. Jukes; 3, E. Thew. A criticism was then given by Messrs. D. Jukes and J. Lorimer.

Departing from our usual practice, we did not have a lecturer for the evening, but instead members were invited to bring some of their favourite colour slides for projection. There were about sixty slides altogether, which had been taken by six or seven members, and these slides covered a wide field, ranging from scenes in and around Perth, the South West, South Australia, the Dandenongs, and New South Wales, to studies of animals, birds and wildflowers, including insectivorous plants, such as the well known Pitcher Plant, which is found near Albany, W.A.; and last, but by no means least, stage scenes of musical comedies taken during the performances.

The President thanked all concerned for the interesting and enjoyable evening, and everyone agreed that the slides shown were of a very high standard of colour photography.

The members met at the Club Room on July 24 for our usual monthly meeting. The photographic subject on the syllabus was *Railway Scene*, and in spite of the fact that local trains were not running, a few members managed to bring along some excellent prints. The President, Mr. J. Sunter, gave a commentary on the prints displayed and congratulated the members responsible for them. The judging then took place and points awarded were: 1, L. Buzza; 2, E. Thew; 3, L. Buzza.

A talk was given by member W. Angove, who chose for his subject *Stereoscopic Photography*. Mr. Angove discussed the various ways of obtaining stereographs, the best type of film to use and the correct way to mount the prints. He also mentioned that black and white transparencies can be made on lantern plates and viewed by transmitted light, and he described the way to carry this out. In conclusion, he said he found stereo photography so interesting that he would spend a lot of his time in this branch of photography. A.M.P.

1952 BLEDISLOE CUP (N.Z.)

The competition was the biggest yet held in New Zealand. Fifteen clubs from Whangarei to Invercargill exhibited 180 photographs for judging.

The prize for the champion print went to Mr. J. F. Hinchliff's *Prelude* with 92 points out of a possible 100. It is a study of two war-weary children one of them a young girl clasping protectively her small and nervous brother. Mr. Hinchliff is a member of the Nelson Photographic Society.

Mr. Frank McGregor, A.R.P.S. of the Christchurch Photographic Society, was second with his print *Windy Top*, which gained 89⅜ points.

The judges, Messrs. T. H. Jenkin, A.R.C.A., B. Jones, A.R.C.A., and F. R. S. Petrie, placed the centres as follows: Auckland, 1047⅜ pts., 1; Wellington 1014⅜ pts., 2; Waikato, 1009⅜, 3; Whangarei, 984⅜pts., 4; Dunedin 969⅜ pts., 5; Christchurch and Nelson, 969 pts., equal, 6; Southland, 947½ pts., 8; Rotorua 939⅜ pts., 9; Hawke's Bay, 921pts., 10; Gisborne, 915 pts., 11; Manawatu, 901⅜ pts., 12; North Otago, 890⅜ pts., 13; Rangiora, 889⅜ pts., 14; South Canterbury, 834⅜ pts., 15.



Keast Burke and 'Caz' discuss possibilities for the S.C.C. Assembly Hall function on October 27th.

A CAMERA CLUB LAUNCHED AT CHELSEA.

A Camera Club was successfully launched at Chelsea (Vic.), on Aug. 1. The prime mover, Mr. John Leslie of 261 Station Street, (Telephone 570) was elected president. Mr. C. T. Krygger of 6 Berry Avenue, (Telephone 578) was elected Secretary and Treasurer. Nine others were foundation members, including a local chemist, and there are good prospects of at least one medical man joining up in the near future. At present, meetings are being held at the Secretary's home, but there is a very fine meeting place lined up for the Club in October, and we will then have every needed convenience.

At the meeting held on Aug. 15, the President projected some very good colour slides taken on Kodachrome. Members were delighted with the commentary he gave during the showing, which amounted to a lesson on the various exposures required for each shot. Literature from Kodak Ltd. was handed round, and many members were interested in some of the new cameras and accessories which have come on to the market. It would not be surprising to see some new cameras at the next meeting—and new faces as well, for the meeting to be held on Aug. 29, at the above address will be a *Gear Night*.

There are excellent opportunities for good photography in Chelsea. For the summer, there are six and a half miles of sandy beaches, which are well patronised with bathers and patrolled by five life-saving societies; and there is plenty of boating. The terrain is full of interest, inasmuch as the State's busiest highway passes through it, and two attractive bridges span the local rivers. The scenery to the East also has many admirers.

With these prospects, the Club should not be short of photographic material. We have at least three enlargers, and members have shown their willingness to assist each other in bringing their best shots up to salon standard. All look forward to a good, strong membership in the next few months. Prominence has been given to the Club in the local press.

Any camera enthusiasts living in, or near Chelsea, are invited to contact the secretary, Mr. C. T. Krygger at 6 Berry Avenue, Chelsea, S.14., or to ring Chelsea 578. C.T.K.

The 'Last Page'

Three-Dimensional Motion Picture Projection

The British Journal of Photography, May 2, 1952, carried an interesting account of the system employed for 3-dimensional motion picture projection at the South Bank Telecinema during the Festival of Britain. After full investigation of several possible systems, resort was finally had to a double image polarised system requiring the supply of polarised lenses to the audience. The projection proved to be quite successful.

"For reasons which were admirably set out in an article in the *B.J.* for June 22, 1951, by J. H. Coote, F.R.P.S., the choice fell on a system already employed with success; that in which two full-size 35mm. bands of film are used both in the camera and the projectors for recording the left and right eye views. The good sense of this decision would appear to be confirmed by the fact that in the two years which have elapsed since it was made no 3-dimensional films have been produced for general public showing by any other method, either in this country or indeed anywhere in the western world. . . ."

* * *

Advertising Lives On! In recent company mail came an enquiry from a Tasmanian resident addressed to "Baker & Rouse," reading as follows:

"I notice by my old catalogue that you could supply film pack for plate cameras; I have a Premo No. 7, and it is hard work to get plates. Would you please let me know the price of the film packs now and I will send the money to you."

* * *

It was more than interesting to read in the July issue of the *P.S.A. Journal* an article by George L. Kinkade, A.P.S.A., entitled "Revolt!" The "revolt" referred to was that of the jury at *The* 1952 *North-west Salon of Photography* who decided that the acceptances for the Salon should be decided by the almost unheard-of method of placing the whole of the prints on the walls and then taking down those that did not "make the grade." The article proceeds to stress some of the weaknesses of the conventional method of individual print consideration which is only too familiar to those who have undertaken the assignment as a member of a Salon jury.

To quote Dr. R. C. Morse, superintendent of the North-west Salon: "The underlying evil seemed to be in trying to jam through a thousand prints in one day. We were convinced that no human could look at that many pictures in eight hours with justice and fairness. Besides, it was inhumane! The answer to that question was obvious: Do the job in evenings and use as many as necessary." . . . "We believed greater justice could be done the submitted prints if examined in a way other than the conventional viewing box. The public would see them on the gallery walls . . . so, what better place to judge them? . . . The first evening we found it was no task at all to wander through the galleries and take down the R-1's, pictures that obviously were not up to salon calibre . . . As the second and third sessions came, we became conscious of strange goings-on. Pictures with great initial impact that under normal judging systems would be accepted first time around, began to pall on us. We saw them in their true light, not as works of art, but as photographic tricks calculated to win snap judgment. Copycat ideas began to irritate us. On the other side of the ledger, quiet pictures, and those with deeper meanings, received every consideration, and many were discussed at length. Several pictures which we felt would have received no consideration in conventional judgings were left up because we felt that, although they exhibited little artistry, they did contribute a sense of humour and drama the public would enjoy."

In conclusion, reference was made to the fact that the new system brought in a greater element of fairness in the estimation of prints of similar subject matter such as "whiskered gents." "How often have we seen the first two or three go in automatically while later and perhaps better versions are rejected," it was stated.

Concluding Editorial Note: The *A.P.-R.* competitions have always been judged more or less on the foregoing "new" system for more than a generation. Many salons with which we have been regularly associated, such as Maitland, are also judged on the complete viewing system, which we are convinced is the only fair one.

* * *

From Howard Hughes of the Australian Museum, College Street, Sydney, comes a report of the attendance at the recent screening of School Children's Vacation Films at the Australian Museum. During the holidays, 4,105 children attended the screenings, which included many Australian-made films, a number of which it was found necessary to run through for a second showing.

The last programme for the Australian Museum Lunch Hour Screenings will be held on Oct. 15, the subject being the United States Information Services film "The Web of Life", which deals with conservation and shows the effect of man on the so-called 'balance of nature'. The film includes sequences showing birds, mammals and insects, etc., in action.

* * *



MISS N.S.W., 1952, RETURNS TO SYDNEY
(She still has her Brownie Reflex!)

On our August issue 'Last Page' showed Miss New South Wales waving farewell as she left on her Eastern trip "well equipped photographically." Here we see her safely back in Australia—and with a good collection of pictures, naturally.

(Associated Newspapers photograph.)

Making Colour Prints
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KODAK FLEXICHROME
PROCESS

Read all about it in the new Kodak Data Book "Colour Prints with the Kodak Flexichrome Process." It tells you the full story of this new and fascinating aspect of photography—a simple and extremely effective flexible colour conversion process for the production of full-colour pictures from black-and-white negatives or from colour transparencies.

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What better way of keeping your pictures safe and clean than in a new album and mounted with Ideal Photo-Corners. Especially made for Kodak (A/asia) Pty. Ltd., these corners are strongly made and sure to stick quite fast. Available in black, brown, sepia, grey, ivory, white, gold and silver. In boxes of 100.

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Be Sure! Eliminate Guesswork with a . . .

PALEC EXPOSURE METER Model **PE-2**

. . . for perfectly-exposed negatives every time

Two Sensitivity Ranges.—Range 1 is for interior and dim lighting. On this range (the sensitive) meter will read Brightness from zero to 80 in terms of candles per square foot. Range 2 is for exterior scenes, allows for measurements up to 800 candles per square foot.

Automatic Scale Changing.—The correct meter scale numerals appear automatically as the range is changed.

One-Hand Operation.—The meter nestles snugly in one hand and the dial-type computer is manipulated with the thumb while measurements are taken.

Dial-type Computer.—Covers exposure speeds from 1/1000 to 60 seconds and diaphragm openings from *f*/1 to *f*/64. Film speeds in the latest B.S. exposure index from 10°-40° (A.S.A. 1-650). Movie work 8-96 frames per second.

Conversion Table.—A conversion table is fitted on the back of the meter, permitting ready conversion of A.S.A., Weston and D.I.N. to B.S. values.

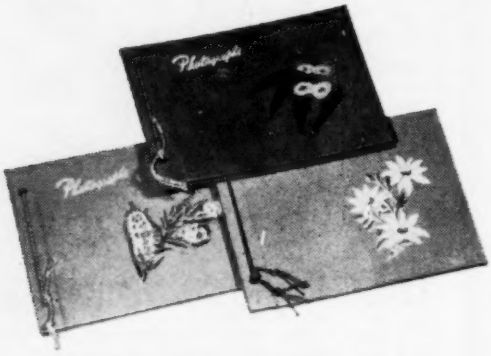
Angle of Acceptance.—For maximum accuracy the angle of light acceptance is restricted to approximately that of the average camera.

Other Features.—Simple to operate; is fitted with Megatron photo cell of unlimited life; Palec Sapphire Jewelled meter movement is reliable and accurate; ivory plastic housing with neck cord; leather case; comprehensive instruction book with exposure index tables.

Price: **£12/5/-**

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Protect Your Snapshots with KODAK ALBUMS



◂ AUSTRALIAN EMBLEM SERIES ALBUM

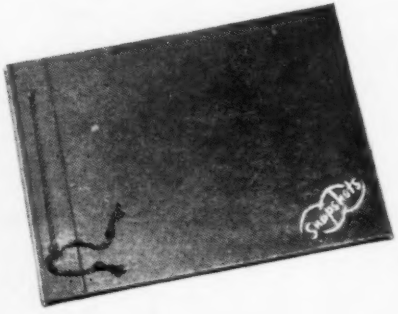
Just the Album for a youthful camera enthusiast. Covers feature a variety of popular Australian wild flowers. Bound in loose-leaf style with stiff board covers and strong tasselled cord.

15 leaves. Size 10 x 7 inches. Price 4/8

C.O. SERIES ALBUM ▸

Ideal for the youngsters—a good general-purpose album for your children to start their own snapshot collection. Has stiff cardboard covers—bound in loose-leaf style with a strong tasselled cord. Gold stamped "Snapshots."

C.O. 1. 15 leaves. Size 8 x 7¼ ins. Price **5/4**
C.O. 2. 15 leaves. Size 10 x 9¼ ins. Price **5/10**
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◂ NAPIER ALBUM

Always ideal for gift purposes. In loose-leaf style with black leather-grained stiff board covers and leaves to match. Secured by a strong cord threaded through metal tubes. Stamped "Photographs."

No. 1. 24 leaves. Size 11½ x 7¼ ins. Price **11/9**
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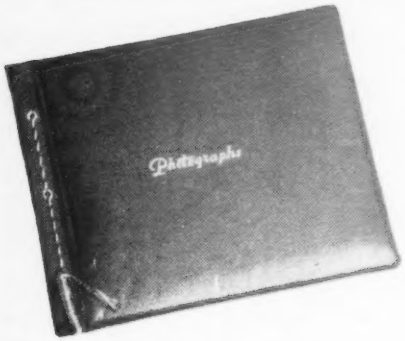
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Yes, and a *favourite* gift idea, too! Loose-leaf style with stiff leatherette cover and leaves in sepia or grey, secured by a strong tasselled cord.

No. 285. 24 leaves. Size 12 x 8¼ ins. Price **15/3**
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◀ REGAL ALBUM

A smart and attractive range with padded leather-type cloth covers—various colours in single and two-tone effects. Each is gold stamped "Photographs," eyeletted and secured with a colourful tasselled cord. Blue-grey leaves.

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No. 2. 22 leaves. Size 8 x 13 ins. Price **22/6**
No. 3. 22 leaves. Size 10¾ x 12¼ ins. Price **24/–**
No. 4. 22 leaves. Size 10¼ x 14¾ ins. Price **27/–**
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A rich-looking and sturdy album in which to treasure your favourite snapshots. It features two-toned leather covers which are eyeletted and strongly corded. Gold-stamped "Photographs." Blue-grey leaves.

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No. 5. Size 12 x 14½ inches. Price **46/3**

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◀ ROYAL ALBUM

Royal in name, appearance and quality. Has attractive patterned padded leather cover embossed with the word "Photographs." Its efficiency and permanence are enhanced by the use of modern metal sockets and screws for binding.

48 leaves. Size 11 x 9 inches. Price **32/2**
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RENOWN ALBUM ▶

High quality and distinctive—with stout padded cover of polished patterned leather and embossed with modern silver diagonal lines. Covers available in a range of colours. Firmly eyeletted and secured with a strong adjustable plastic strap to match. A worthy Album to protect your treasured snapshots. Grey leaves.

No. 1. 24 leaves. Size 10 x 9 inches. Price **28/–**
No. 2. 24 leaves. Size 13½ x 9¾ inches. Price **35/6**
No. 3. 24 leaves. Size 13½ x 12 inches. Price **41/5**
Set of 24 spare leaves: No. 1, price **6/2** per set. No. 2, price **7/9** per set.
Set of 12 spare leaves: No. 3, price **4/6** per set.



SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

2681—Kinax II, 2¼" x 3¼", Kinn lens, 3-speed shutter, delayed action **£12/10/–**

598—Ensign Ranger I, 2¼" x 3¼", Ensar f/6.3 lens, 3-speed shutter **£12/–/–**

532—Primar Reflex II, 2¼" x 2¼", Tessar f/3.5 coated lens, 10.5cm., speeds 1 sec. to 1/1000 sec., focal plane shutter, synchro. .. **£73/10/–**

578—Flexaret III, 2¼" x 2¼", Meopta f/3.5 coated lens, 8-speed Prontor II shutter, Series V adapter ring, K2 Wratten filter, hood, strap, always-ready case **£41/–/–**

625—Contax III, 24 x 36mm., Sonnar f/1.5 lens, built-in exposure meter, coupled rangefinder, focal plane shutter, always-ready case, **£120/–/–**

200—Ensign Selfix 420, 2¼" x 3¼", Ensar f/4.5 lens, 4-speed shutter **£12/10/–**

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526—Gallus Derlux, 16 on 127, Gallix f/3.5 lens, speeds 1/25 sec. to 1/500 sec., focal plane shutter, always-ready case **£15**

612—Voigtlander Brilliant, 2¼" x 2¼", Skopar f/4.5 lens, 8-speed Compur shutter, K2 filter, adapter, case **£16**

623—Six-20 Folding Brownie, 2¼" x 3¼", Meniscus lens **£4/15/–**

627—Kodak 35, 24 x 36mm., Kodak Special f/3.5 coated lens, synchro., 5-speed Kodamatic shutter, coupled rangefinder, always-ready case **£32**

4361—V.P. Exakta, Exaktar f/3.5 lens, speeds 1/25 sec. to 1/1000 sec. and slow speeds with delay, focal plane shutter, K2 filter and adapter, always-ready case **£49**

CINE

621—Kodascope Eight-46 8mm. projector, 200-watt lamp, built-in resistance, with two feature films **£30**

SUNDRIES

200—Raycoscope 3¼" x 3¼" slide projector, 500-watt globe, slide carrier, and leads **£15**

531—Lite-Master flash-gun, complete with L. & H. Synchroswitch **£7**

4437—5½-inch Ross Xpres f/4.5 lens and flange. Price **£13/10/–**

604—11-inch Ross Telecentric f/5.4 lens and cap. **£12**

603—6-inch Meyer Trioplan f/3.6 lens .. **£13/10/–**

KODAK STORE, 386 George Street, Sydney

CAMERAS

449—Kinax, 2¼" x 3¼", Kinn f/4.5 lens, 4-speed shutter **£10/10/–**

200—Ensign Auto-Range, Ensar f/3.5 lens, 8-speed shutter **£34/15/–**

414—Kodak Vollenda, f/4.5 lens, Compur shutter. Price **£15/15/–**

4113—Voigtlander Bessa, Voigtar f/4.5 lens, 8-speed shutter **£13/10/–**

200—Kinax II, 2¼" x 3¼", Kinn f/4.5 lens, 8-speed shutter **£16**

200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter **£30**

418—Agfa Karat, 12 exp. on 35mm. film, Solinar f/3.5 lens, always-ready case **£15**

440—Leica III, 24 x 36mm., Elmar f/3.5 lens .. **£40**

4205—Leica III, 24 x 36mm., Summitar f/2 lens, speeds 1 to 1/500 sec., always-ready case **£75**

200—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price **£14**

427—Dehel, 2¼" x 3¼", f/3.5 lens, 8-speeds, delayed action, case **£12**

200—Semm-Kim, 24 x 36mm., f/2.9 lens, always-ready case **£15/10/–**

462—Foca I, 24 x 36mm., Oplar f/3.5 lens, synchro., always-ready case **£32**

4122—Baby Super Ikonta, Tessar f/3.5 lens, always-ready case **£35**

435—Leica IIIA, 24 x 36mm., Summar f/2 lens, speeds 1 to 1/1000 sec. **£70**

447—Kodak 35, 24 x 36mm., f/3.5 lens, Flash Kodamatic shutter, coupled rangefinder, always-ready case **£40**

200—Ensign Selfix 820, Ross Xpres f/3.8 coated lens, 8-speed shutter **£23**

436—Kine Exakta, 24 x 36mm., Xenon f/2 lens, always-ready case **£80**

429—Flexaret, 2¼" x 2¼", f/4.5 lens, Prontor II shutter, delayed action, always-ready case, **£25**

448—Ensign Selfix 320, 2¼" x 3¼", f/6.3 lens, **£8/15/–**

408—Kershaw Stereo, 3½" x 5½", 2 Ross Homocentric f/6.8 lenses, 6 D/D slides, single lens panel, case **£33**

200—Etareta, 16 on 127, f/3.5 lens, always-ready case **£17/10/–**

430—Agfa Karat, 12 exp. on 35mm. film, Xenar f/2.8 lens, Compur-Rapid shutter, yellow filter, always-ready case **£40**

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

8352—Voigtlander Bessa, 2"¼ x 3¼", Skopar f/4.5 lens, speeds 1 sec. to 1/200, always-ready case, **£12**

8229—Dehel, 2¼" x 3¼", f/4.5 lens, speeds 1/25 to to 1/200, leather case **£8/10/–**

9223—Baldina, 24 x 36mm., f/2.9 coated lens, speeds 1 sec. to 1/200, always-ready case, **£16/10/–**

9216—Semm-Kim, 24 x 36mm., Cross f/2.9 lens, speeds 1 sec. to 1/200, always-ready case. Price **£14/10/–**

9218—Zeiss Tenax, 24 x 36mm., Tessar f/3.5 lens, Compur-Rapid shutter, always-ready case. Price £18/10/–

9207—Zeiss Super Nettal, 24 x 24mm., Tessar f/3.5 lens, Compur-Rapid shutter, always-ready case. Price £35

9201—Argus III, 24 x 36mm., Cintar f/3.5 lens, coupled rangefinder, speeds 1/10 to 1/300, always-ready case £22/10/–

9200—Retina I, 24 x 36mm., Xenar f/3.5 lens, Compur-Rapid shutter, always-ready case .. £22/10/–

9195—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 lens, Compur-Rapid shutter, always-ready case. Price £20

9193—Zeiss Super Ikonta, 2¼" x 2¼", Tessar Opton f/2.8 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case £70

9188—Kodak 35, 24 x 36mm., f/3.5 coated lens, coupled rangefinder, always-ready case. Price £26/10/–

9186—Rolleiflex, 2¼" x 2¼", Tessar f/3.5 lens, speeds 1 sec. to 1/300 and B., always-ready case. Price £18/10/–

9184—Zeiss Contaflex, 24 x 36mm., Sonnar f/2 lens, built-in exposure meter, speeds ½ sec. to 1/1000 and B., always-ready case £125

9181—Retina 1a, 24 x 36mm., f/3.5 coated lens, Compur-Rapid shutter, always-ready case. Price £26/10/–

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

646—Ensign Commando, Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder, £46/10/–

831—IA Pocket Kodak, 8 on 116, single lens, £4/17/6

887—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder, £36/10/–

906—Retina II, 24 x 36mm., Xenon f/2 coated lens, Compur-Rapid shutter, always-ready case, £60

915—Ensign Selfix 820, Ensar f/4.5 coated lens, 8-speed Epsilon shutter, flash synchronised. Price £21/10/–

1001—Ensign Selfix 820, Ensar f/3.8 coated lens, 8-speed Epsilon shutter, flash synchro., yellow-green filter, filter holder, case .. £27/10/–

1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter £15

1014—Gallus Derlux, 16 on 127, Gallix f/3.5 lens, focal plane shutter, always-ready case, £24/10/–

1015—Voigtlander Vito III, 24 x 36mm., Ultron f/2 coated lens, always-ready case £50

1021—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter £11/18/6

1022—Six-16 Brownie Special box camera, leather case. £3/10/–

1025—No. 2 Folding Auto. Brownie, single lens, case. Price £4/2/6

1026—Retinette 24 x 36mm., Schneider Reomar f/4.5 lens, lenshood, K2 filter £16/10/–

1029—Baby Brownie, canvas case £1

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

1038—Ensign Ranger 1, 8 on 120, Ensar f/6.3 lens, 3-speed Trikon shutter £12

1054—Rex Aiglon, 2¼" x 2¼", reflex, f/4.5 lens, 5-speed shutter, always-ready case .. £10

1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, coupled rangefinder, always-ready case £45

1034—Foca Model I, 24 x 36mm., Oplar f/3.5 coated lens, always-ready case £35

1099—Semm-Kim, 24 x 36mm., f/2.8 lens, 8-speed synchro. shutter, case £26/10/–

1035—Flexaret Model II, Mirar f/4.5 coated lens, Prontor II shutter, always-ready case. Excellent condition £33

1048—Brownie Reflex, 12 on 127, good order, £2/17/6

1097—Super Ikonta 531, 16 on 120, Novar f/3.5 lens, Compur shutter, always-ready case .. £35

2101—Ensign Selfix 820, Xpres f/3.8 lens, 8-speed shutter, case. Perfect condition .. £26/10/–

2112—Voigtlander Brilliant, f/4.5 lens, always-ready case, filter, lens hood. New order £16/10/–

2122—Retinette, f/4.5 lens. Condition as new. Price £15/10/–

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CAMERAS

9300—Beltica, 24 x 36mm., Tessar f/3.5 lens, Compur-Rapid shutter £22/10/–

9297—Rolleicord II, 2¼" x 2¼", Triotar f/3.5 lens, Compur shutter, case, cable release .. £42

1499—Retina II, 24 x 36mm., Heligon f/2 lens, Compur-Rapid shutter, 5 filters, lens hood, always-ready case £56

1474—Contax, 24 x 36mm., Sonnar f/1.2 lens, built-in exposure meter, always-ready case, £140

1470—Speed Graphic, 2¼" x 3¼", Xenar f/4.5 lens, Compur shutter, lens hood, set of 6 filters and adapters, 3 D/D slides, F/P adapter, speed-gun and case £82/10/–

1463—Semm-Kim, 24 x 36mm., Cross f/2.9 lens, 4-speed shutter, always-ready case .. £16

1403—Kodak Medalist, 2¼" x 3¼", Ektar f/3.5 lens, accessory back, extension unit for accessory back, Kodak flash-holder, 3 combination film or plate holders, Millar tripod with fluid head. Price £170

1386—Kodak 35, 24 x 36mm., Kodak Anastigmat f/3.5 lens, rangefinder, Ranger exposure meter, always-ready case £35

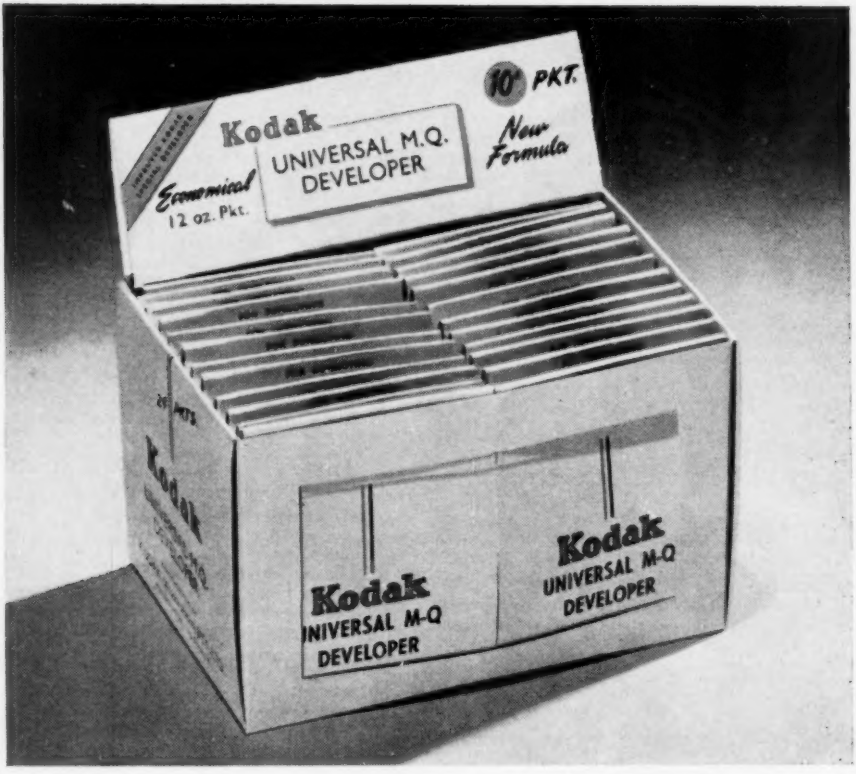
1405—Flexaret II, 2¼" x 2¼", Mirar f/4.5 lens, Prontor II 8-speed shutter, always-ready case, £26/10/–

8915—Altiflex, 2¼" x 2¼", Victar f/4.5 lens, 4-speed shutter £9/15/–

7337—Argus CIII, 24 x 36mm., Cintar f/3.5 lens, flash attachment, always-ready case .. £32

1455—Canon, telephoto f/4 lens, 13.5cm., finder, case. Price £38/10/–

1452—Voigtlander, 9 x 12cm., Skopar f/4.5 lens, cable release, F/P adapter, 6 plate holders with sheaths and case £41



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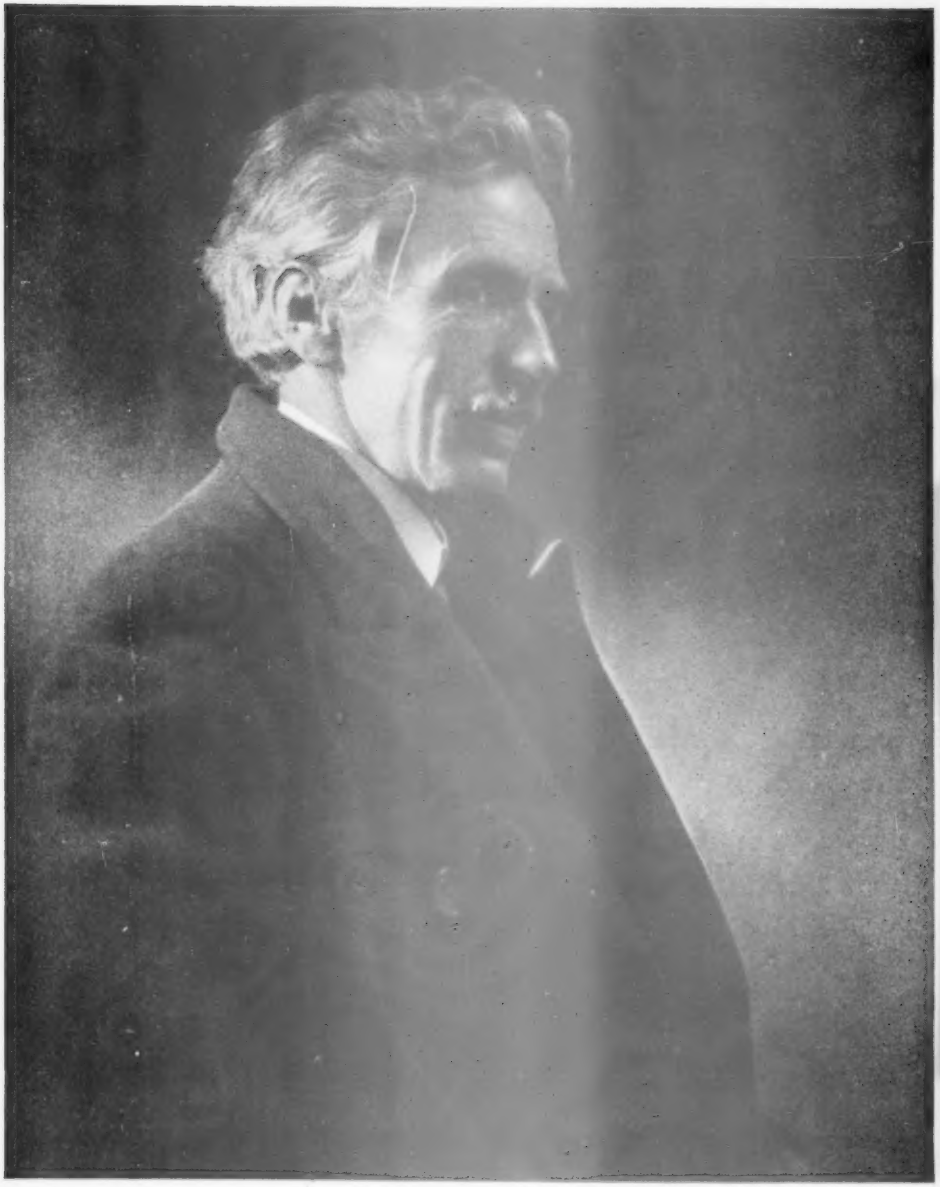
. . . a dependable formula in "book-match" style. Packed in its attractive novel folder, this sure, convenient, and economical developer is the answer to the demand for a quality developer in a limited volume. Ideal for that quick job of developing or printing.

- **Packed in moisture-proof plastic envelope for safety and protection.**
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- **Completely machine mixed and packed for product standardisation and efficiency.**
- **Compounded from tested chemicals; has maximum exhaustion life; is non-staining.**
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PRICE: 10d. per packet

Try Kodak M-Q for your next evening's photographic processing

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SELF-PORTRAIT

"Yes, age is not to be denied; we slow down even if the impulse and interest are intact and the spirit high . . ."

H.C.

You are invited to attend

A NATIONAL TRIBUTE

TO

HAROLD CAZNEAUX

Hon. F.R.P.S.

Australia's Veteran Pictorialist

and Grand Man of Photography

Sponsored by the

SYDNEY CAMERA CIRCLE

In Association with

THE PHOTOGRAPHIC CLUBS OF AUSTRALIA

THE ASSEMBLY HALL, SYDNEY

8 p.m., MONDAY, OCTOBER 27, 1952

●

Joint Hon. Secs.: Monte Luke, F.R.P.S., H. N. Jones, A.R.P.S.

Compere: Jack Cato, F.R.P.S.

Diapositives by Henri Mallard

Sound Recording by Charles Walton, Dr. A. E. F. Chaffer, A.P.S.A.

Programme arranged by Keast Burke, A.R.P.S. A.P.S.A.

PROGRAMME

"The Man we Honour" . . . JACK CATO

"Milestones" . . . . . HAROLD CAZNEAUX
and MONTE LUKE
(recorded)
(Fifty lantern slides with commentary)

"The Tributes" . . . . . H. N. JONES

AND, IN CONCLUSION

A screening of recent acceptances
at international colour salons

To "Caz."

This great occasion, organised by the camera lovers of Australia, represents their tribute to "Caz.": to the man and to his work; to the high place he has established by the outstanding quality of his pictures; and—most important of all—to his unselfish devotion to the cause of the camera in this country for over half a century.

Our "Caz." was a very young man when he first came under the spell of the 'pictorial movement.' It was an experience so magical and so wonderful that he felt that he must become part of it. He became its principal exponent with his life henceforth devoted to it—to forming clubs, to holding exhibitions and organising entries for them. He became, for this country, its chief spokesman: its leading lecturer, teacher, adviser, demonstrator and judge. He was forever writing articles, reviews and commentaries, and reporting abroad on the work and the standards of the year. In all this he never hoarded a secret nor sought an advantage.

"Caz." has had a full and a wonderful life; he's a kindly modest soul who never made an enemy or lost a friend. He has known struggle and tragedy and loss—and he has also known great achievement, though modestly disinclined to admit the latter.

With "Caz." one always finds oneself returning to the man himself, to the gentle, modest, kindly man who ever gave so much of himself to others that he now finds a nation-wide tribute coming back to him like 'bread upon the waters.' Tonight is a warm tribute of affection and high regard, of esteem and gratitude. It is all our tongue-tied Australian way of saying—"Thanks, 'Caz.'! Thanks for everything!"

J.C.

Protect Your Camera . . .

with a smart KODAK CARRYING CASE

A slippery rock or an unexpected protruding stump and you're headed for trouble. But your camera is safe . . . thanks to its sturdy Kodak Carrying Case which keeps it snug and protected. Moreover, a Kodak case adds years to a camera's life . . . for all models are designed and constructed to take the hardest knocks and still come up smiling. The range covers varying shades of tan in quality grained leather.

Check this list, and then ask at your nearest Kodak Store or Kodak Dealer for the Kodak case that fits your camera.

1. For Six-20 Brownie Cameras, Models "C", "D", and "E". In box style with adjustable strap (with buckle) and button clasp. Baby Brownie is similar but smaller. Price **24 6** (Baby Brownie, **13 9**).

2. For Ensign Ful-Vue Camera—in smart, always-ready style with button clasp. Price **19 9**

3. For Kodak Duaflex Camera—in modern, always-ready style with strong button clasp. Price **28 6**

4. For Brownie Reflex Camera—of reliable, always-ready construction with button clasp. Price **19 9**

5. For Retinette, Retina Ia and IIa, Ensign 16-20, Auto-Range and Commando Cameras. Models differ slightly in size to fit respective cameras. In felt-lined, always-ready de luxe style with two adjustable straps and button clasp. Prices: **£3 1** – (Retinette, Retina Ia); **£3 2 3** (Retina IIa); **£3 4 9** (Ensign 16-20); **£3 9 9** (Auto-Range and Commando).

6. For Six-20 Folding Brownie, Kodak "A", Ensign Ranger and Selfix 420 and 820 Cameras. Each has two adjustable straps and strong slide clasp. Price **27 6** (all models).

Leather cases also available for Purma Special Camera.
Spare Austral Sling Straps—**2 6** each.
Nickel Camera Retaining Screw for Always-Ready Case—**3 6** each.



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for the photographer . . . and you



The photographer provides for more than beautiful portraits. His photographs are an essential part of many identification documents for travelling, citizenship, military service, employment, social benefits, and other papers indispensable to every citizen.

Through its many applications in medicine, education, science, industry, and government, photography is at work to benefit you and your community.

KODAK

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